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www.arthousedirect.com.au

EDITOR'S LETTER

Welcome to the latest issue of Creative Artist magazine.

Welcome to issue six of Creative Artist magazine. There's plenty to delight your visual senses, from fabulous workshops by talented artists to amazing displays currently being exhibited in Australian and international galleries.

We profile several artists, all of whom have kindly shared their creative journeys with us, and it's a joy to see their passion for all kinds

of art, from painting to sculpture, and sketching to photography.

We look forward to your feedback. If you wish to be featured in Creative Artist, please email correspondence to:

The Editor, simon@wpco.com.au,
or post your contributions to:
Creative Artist, PO Box 8035,
Glenmore Park, NSW, 2745.



We apologise, the cover painting was omitted in issue 5. Cover painting was painted by Frances McMahon.

Simon and the team

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www.explore-acrylic-painting.com/workshops.html



Drawn to the West

With Artist Derek L Newton

Early in 2015 Derek will be leading a Pen and Ink 7 day tour of the Historic Port City of Fremantle and beautiful Rottnest Island WA. This first class tour will include most meals and accommodation, studio visits of leading Fremantle Artists and a guided tour of Fremantle and Ferry to Rottnest Island. Interested? Why not register your name and email address for more details. The group will be limited to 15 with a minimum of 10.

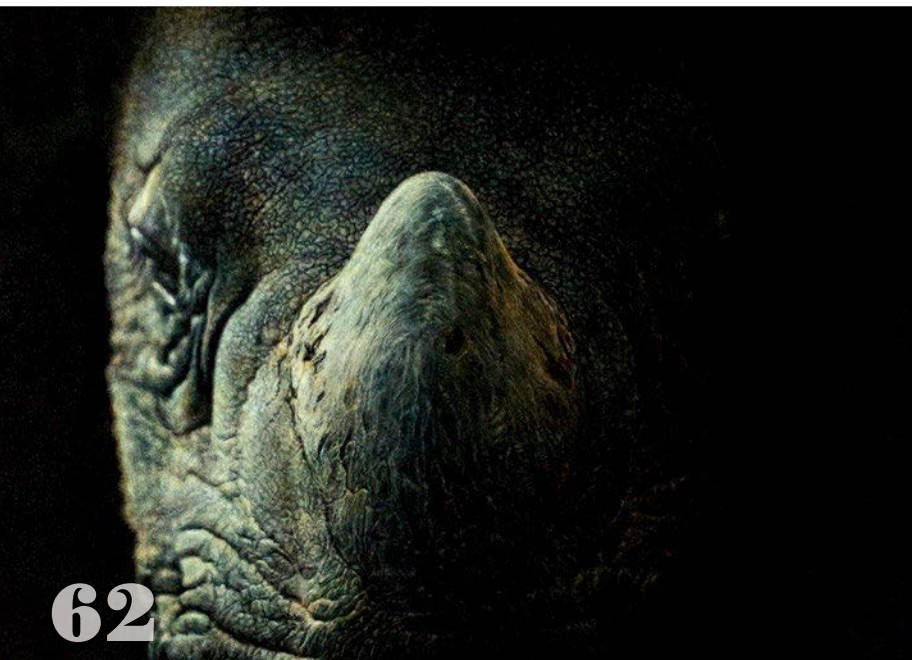


Email your details to Derek at:

info@wannerooheritageart.com.au



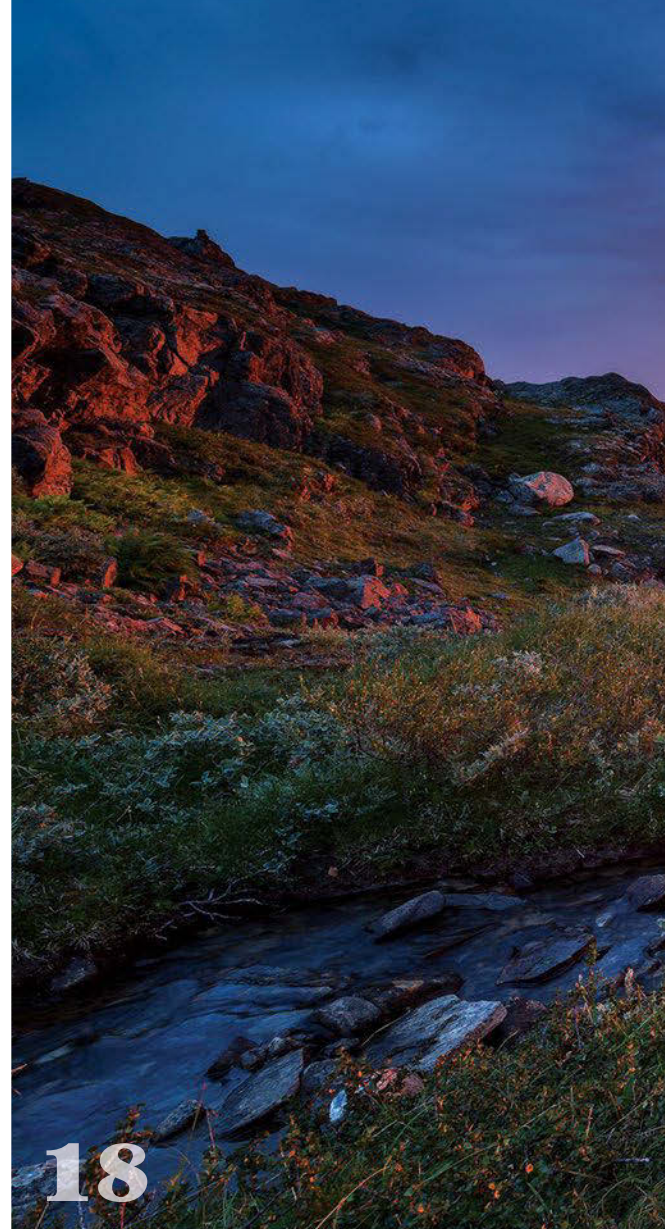
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Cover image by Andrew Bennett



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All Afloat

This recent exhibition at Red Hill Gallery showcased the work of three prominent artists, Dan Mason, Warren Salter and Michael Parker. Each has been inspired by the sea and water and their own personal interpretation of 'All Afloat'.

Dan Mason's work captures the kind of movement and energy that is best appreciated on site. Luscious oils are interjected by the movement of spray paint, while acrylics and enamels repel and simultaneously find a harmonious balance within each other's presence. His work utilises dramatic, free-flowing brushstrokes; paint pours and swirls, playing with differing levels of opacity, often find greater resolution by scraping paint away from the surface than reapplying more layers.

Warren Salter has always been driven to paint artworks inspired by the mysterious beauty of nature and childhood, albeit in a somewhat fragmented way. "Experimenting with ideas and visual concepts always carries with it the element

of uncertainty, but paradoxically it is exactly this quality that gives art its mystery, its capacity for renewal and its sole purpose for existence in cleansing the dust from the soul."

Michael Parker's series of boat paintings for this exhibition were inspired by a boat builder not far from his studio in South Australia. "Some of the old boats had copper-covered hulls, beautifully patina'd by the salt water and there were patches scattered over the hull. It was here that my idea was born to recreate the side of the boat using recycled timber as my canvas, along with copper and patches of metal."

Independently successful and stylistically different, the three artists juxtaposed each other to create a scintillating exhibition.

Red Hill Gallery

61 Musgrave Road Red Hill, Brisbane

Web: redhillgallery.com.au

Images

Below left: Michael Parker, Easy Living, 60 x 60cm

Below top right:

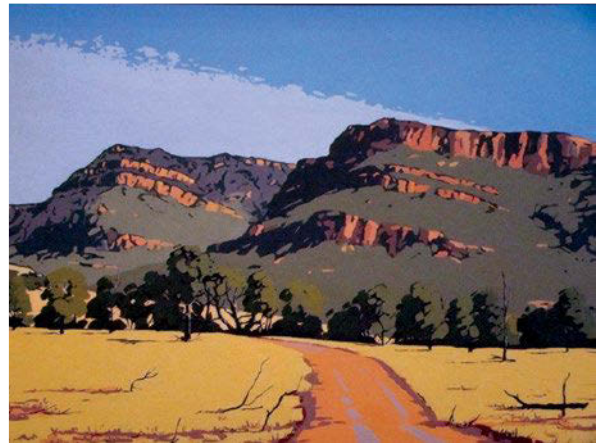
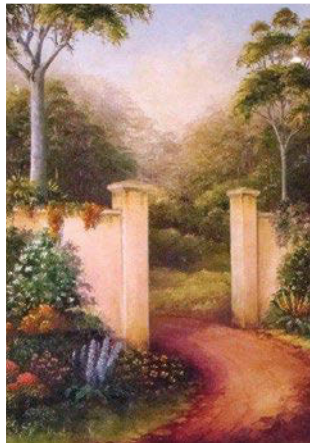
Warren Salter, The Boat Builder, 150 x 110cm

Below bottom right:

Dan Mason, Like A Wave On The Ocean, 170 x 110cm



Milawa Feast of Art's 10th Show



Venue: Oxley Historical Hall, Snow Road, Oxley, Vic, 3678

Mark your diaries. This year's Milawa Gourmet Region Association's "A Feast of Art" art show will be held in September, with \$2,400 in prize money. Entries close 7 August. Opening night is 4 September 2015, and the Show is open 10am until 4pm from 5 to 13 September.

Contact details:

The Secretary

MGR Art Show

PO Box 99, Milawa, Vic, 3678

Robyn: 03 5727 3507

Web: milawagourmet.com

**DON'T MISS OUT
5-13 September
2015**

Images

Above left: Another Sunday Drive by Laura Lawless – Highly Commended 2014
Above middle: Garden Gate by Keith Blake, Qld (2014 show)
Above right: Flinders Ranges by Steven McCall, Bright (2014 show)

Painting in Paradise

Richly rewarding art retreats in Fiji

July 11 – 18	<i>Painting with Pastels</i>	Nola Cameron
Aug 15 – 22	<i>Discovery, Inspiration, Technique: Acrylics</i>	Mark Waller
Sept 5 – 12	<i>Travel Sketching: Creating a Sketch Journal</i>	Erin Hil
Sept 12 – 19	<i>The Dynamic Palette of the Pacific: Acrylics</i>	Lizzie Connor
Sept 19 – 26	<i>Botanical Art</i>	Margaret Best
Nov 21 – 28	<i>Watercolours</i>	Malcolm Carver



Tel: (02) 8094 1613 Email: susan@paradisecourses.com

www.paradisecourses.com

Everywhere was Wherever

Award-winning Art Director/Production Designer Damien Drew's first solo photographic exhibition *Everywhere was Wherever* was on show throughout the month of June 2015 at Black Eye Gallery, Darlinghurst, NSW.

Everywhere was Wherever presents a series of images captured in an 18-day motorcycle trip across the USA. Drew's singular experience has generated a unique perspective from the American road. Anonymous remnant facades replace the familiar and romantic portrayal of roadside Americana. Like locations for a yet-to-be-made film, these lonely edifices sit incomplete yet interchangeable. Evidenced in these images is a search for both

personal and geographical identity. Damien speaks of every intersection presenting a choice, yet every destination feeling the same. These buildings stand like voyeurs of the transient and the rootless. The road is a lonely place where almost everybody seems lost. It's all the same place.

Damien's images ask us to pay attention to scenes and details habitually passed over, presenting beauty in unlikely places. With the outward expansion and relentless franchising of roadside America there is a loss of place and texture. Damien notes Howard Kunstler's lament of America's decent into 'placelessness' in 'The Geography of Nowhere'. A country transformed from vital places and communities to a land where every place is no place in particular.

Damien's feature film credits include *The Great Gatsby*, *Superman Returns*, *Star Wars* and *The Matrix* films. He studied Architecture at UNSW and his passion for the creation of place and visual story telling is clear and concise. With a humble nod to great documentary image-makers such as Jeff Brouws, Ed Ruscha and Walker Evans, this is a personal moment in time.

Black Eye Gallery
 3/138 Darlinghurst RD, Darlinghurst, NSW
 Ph: 02 8084 7541
 Web: blackgallery.com.au



Heartlands and Headwaters

For four years, artist John Wolseley has roamed the coastal floodplains of the Northern Territory through to the glacial lakes of Tasmania, exploring and recording in exquisite detail the diverse wetlands of Australia. The works he has created are on display at the National Gallery of Victoria until 16 August.

This series of eighteen evocative works on paper, many of them monumental in scale (up to 10 metres in size), detail the geographical features and unique plants and animals of these wetlands in works characterised by minutely-observed drawing and rich watercolour washes.

Many works combine collage and unusual markings made through burying works or hoisting large sheets of paper across the charred remains of burnt tree trunks and branches. Through this 'collaboration' with the natural environment, Wolseley subverts traditional approaches to the depiction of landscape and seeking to give the natural world a more active presence in the work of art.

'Heartlands and Headwaters celebrates Australia's unique and diverse natural environment,' said Tony Ellwood, Director, NGV. 'Wolseley's work is not only of great beauty, but also demonstrates how depicting the landscape has become an important form of activism'.

The mangrove swamps of Roebuck Bay in Western Australia, the flood plains of the Gulf of Carpentaria in the Northern Territory, the Finke River in the Simpson Desert and the sphagnum swamps of Skullbone Plains in central Tasmania are just some of the sites detailed in these impressive works.

Commissioned by Sir Roderick Carnegie AC, these works celebrate the beauty of the Australian wilderness and encourage an understanding of the significance and environmental fragility of these remote and little-known sites.

Born in England in 1938, John Wolseley immigrated to Australia in 1976 and has gained recognition in the past four decades as one of Australia's leading contemporary artists whose work engages passionately with the environment. Over the years he has travelled extensively throughout the country, into the arid interior and remote wilderness areas in all states, camping out for extended periods and immersing himself in the landscape.

This approach is reflected in the distinctly non-traditional character of the landscape works Wolseley produces. Instead of presenting a single overarching view of a particular site, they are composite images that combine precisely observed details of flora and fauna. Informed by readings in geology, biology, cartography and other disciplines, these provide multiple perspectives on the location's topography, journal notations and observations of natural cycles or patterns of the area.

John Wolseley – Heartlands and Headwaters
The Ian Potter Centre
NGV Australia at Federation Square
Web: ngv.vic.gov.au
Entry: free

Image

Below: John Wolseley
Cycles of fire and water
– Lake Tyrrell, Victoria
2011–12
Private collection
© John Wolseley/
Licensed by VISCOPY,
Australia



The Other Art Fair

Images

Below left: Gina Soden, 'Cloister', Photograph on Baryta Fine Art Paper 315gsm, 93 x 93cm
Below right: Bridget Davies, 'Monique', 40x40cm, Acrylic ink crackle glaze

The United Kingdom's largest artist-led fair, The Other Art Fair, is set to launch in Sydney this September. Showcasing new work by 100 of Australia's leading emerging artists, the Fair has a unique model that connects buyers directly with emerging artistic talent. The four-day event will be supplemented with a dynamic program of workshops, immersive theatre, live music and performance art.

Representing a pioneering platform for uncovering emerging artistic and ambitious talent, The Other Art Fair aims to make art accessible to everyone, offering artworks for sale from as little as \$100.

Ryan Stanier, who has overseen eight iterations of the Fair's model in London since 2011, commented: "We are excited to be bringing the United Kingdom's largest artist-led fair to Sydney for the first time this September. This dynamic event is set to fill a gap in the Australian art market by directly connecting emerging artists with potential buyers. We hope to engage with a dynamic audience spanning creative industries, gallerists, collectors and first-time buyers, along with advertising agencies, fashion designers and corporates".

One hundred of Australia's most talented emerging artists will be chosen by a selection committee of contemporary art experts, comprised of Paris Neilson (White Rabbit Gallery), Dr. Dick Quan (collector and founding director of Holdsworth House Medical Practice), Mikala Dwyer (artist), Megan Robson (Assistant Curator at the Museum of Contemporary Art Australia) and Virginia Wilson (Art Advisor).

The four-day event will attract a diverse audience and act as a valuable and fresh space for unknown names to reveal their skill in the contemporary art world. For many artists, the event has been a springboard to new opportunities with many now working internationally with galleries in New York and Los Angeles.

The Fair will be presented on the same dates as Sydney Contemporary Art Fair, which returns for its second presentation at Carriageworks this September following a successful launch event in 2013.

The Other Art Fair

Thursday 10 - Sunday 13 September 2015

Venue and ticketing information can be found at: <http://sydney.theotherartfair.com/>



SIMON PERICICH

A significant solo show of recent work by artist Simon Pericich, was held at Mars Gallery. **terROЯ** is an exhaustive exhibition that expressively engages with the spectacular sadness of our contemporary humanity. Executed on a large, confrontational scale, the expanded body of work is characterised by a resolute willingness to face culture's dark present. These disturbing matters manifest in a manner of equally disarming prints, video, sculptures and installations that surround and suffocate the space and senses. A heavy cocktail of the erotic, poetic and absurd, Pericich's particular brand of drag nihilism paints a painfully dystopian picture of capitalistic society with a unique awareness of its tragicomedy.

Instantly evoking dramatic tones of error and extreme fear, the title of the exhibition **terROЯ** is spelt in smeared makeup dragged by the artist's own face across the gallery wall. Intensely textual elements continue to haunt the audience's attention with ironic and ominous sentiments, such as a large printed curtain in which the phrase "Die ok" is isolated from a "Diet Coke" sign and set against the backdrop of a high-density urban landscape.

The artist's works are both firm examinations of and defiant rebellions against commodification and capitalist control; they warn and offer relief to its shadowy shallowness. In an obsessively decorated sculptural pyre, laden with a compendium of objects, a sympathetic shrine is conjured for a fallen unknown co-worker. Such assemblages are residues of rituals in which the audience is presented with the aftermath of their performative processes of becoming.

Elements of violent ruin reveal and compose Pericich's artworks, constructing a strong interplay between destruction and creation. On a shattered mirror, "swallowed whole by wallowed swell" is scratched onto glass, while blackened and burnt books lie pinned under a shatterproof makeshift vitrine. The damaged nature of the works mirrors the artist's concern with the detriment of our own ultimately irrational and selfish actions.

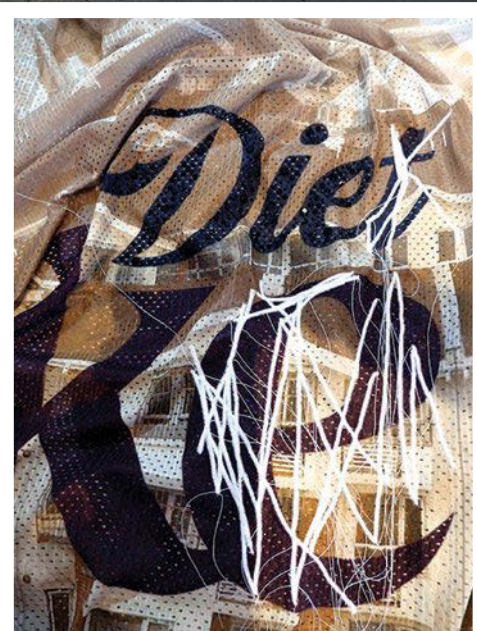
Art historical comparisons can be drawn with Anselm Kiefer's work that uses bold symbolism to critique his culture's past, as well as Gustav Metzger's "auto-destructive" art that entailed damaging processes as part of their creative act to speak of the violence of his personal past. However, Pericich's material incarnations of melancholia are highly responsive to his personal context and therefore do not critique something past, but rather, that which is present.



Incorporating the found, the made, the broken and the assembled, the terror on show in **terROЯ** is the terrifying awareness of a profoundly alone, finite and minuscule condition pitted against the mass population and throws of the world. While an agony lurks in many of the artworks presentation, a quiet calm also emanates from their darkness. These works are proud scars gained from bravely crawling into the deep recesses of the soul that resonantly encapsulate Keats's poetic remark, "truth is beauty." Potential comfort can be found in their anguish, tranquillity in their murky affliction, beauty in their smashed state and humour in their nihilism.

Simon Pericich's triumphant body of works successfully function as bold anti-monuments that seek meaning in a bleak urbanised world full of banal objects and commoditised experiences. Born from an imperative to make sense of all this mass of material possession that surrounds and enslaves us; Pericich portrays it as it really is, as a miserable mass of glittery junk. **terROЯ** offers the audience a chance to get entangled in a web of distress, be shocked by the abyss of contemporary disconnection and choke on their own selves.

Mars Gallery
7 James St
Windsor, Vic, 3181
Ph: 03 9521 7517
Web: marsgallery.com.au



Images

Top: Simon Pericich, 'determined obsolescence (forever young)' (screen). LCD TV, rock, linen upholstery thread and glass beads. 120 x 80 x 60cm. 2015. Courtesy the artist and MARS Gallery
 Above: 'Making Tomorrow's Problems, Today™'. (detail) Dye-sublimation print, 100% polyester sports jersey, Swarovski crystals, nylon thread embroidery, retractable curtain rail. 360 x 150cm. 2015. Edition 1 of 3. Courtesy the artist and MARS Gallery

MIA SALSJO – THE NEW AGE IS A CULT

Images

Below left: Mia Salsjo, 'Ambassadors of Eternal Moments #3', digital inkjet print, edition of 10, 84 x 59cm. Courtesy the artist and MARS Gallery
Below right: Mia Salsjo, 'Ambassadors of Eternal Moments #5', digital inkjet print, edition of 10, 84 x 59cm. Courtesy the artist and MARS Gallery

Mia Salsjo is a Melbourne based artist whose expanded drawing practice encompasses photography and free-form geometric abstraction created with the mediums of graphite and coloured pencil on paper. Her recent exhibition, *The New Age is a Cult*, at MARS Gallery, Melbourne, showcased works developed by Salsjo during residencies in Indonesia and Australia in 2014. Key pieces included three large vertical works on paper, each more than three metres high. Musical stave lines spaced in the manner of a Fibonacci sequence segment the compositions. These set the scene for a riot of serpentine, linear and crystalline forms that can easily be linked to musical arrangements. The works however are more expansively conceived; they extend from research undertaken by Salsjo across a range of interests - Indonesian culture, Balinese and contemporary orchestral music, her familial connections to Albania and a lingering fascination with alternative representations of reality.

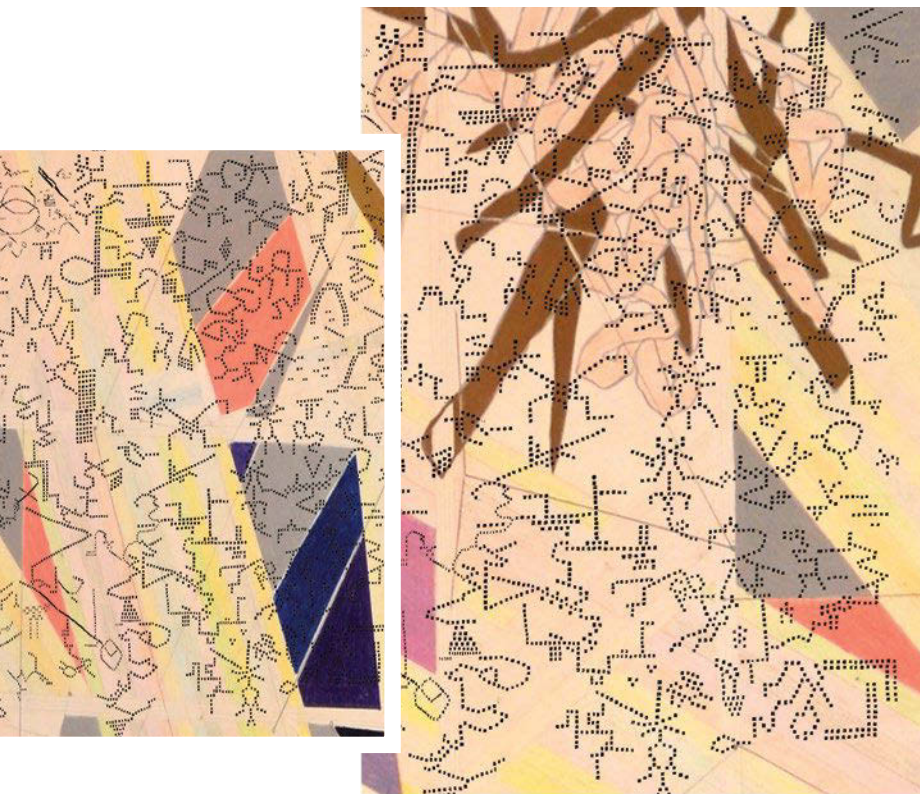
For Salsjo, acknowledgment of New Age-ism is by no means a statement of belief, merely recognition of overlapping discourses that hover near the edges of artistic and also other creative

modes of being. Her primary focus on drawing accounts for and translates a particular set of processes including modes of photographic documentation that are steadfastly pictorial in nature. They are methods that are linked to personal exploration and to perceptions about what constitutes the fabric of reality; looking inwards the outer appears not dissimilar and hence the two become enmeshed.

A substantial amount of Salsjo's photographic material is presented in the exhibition in the form of divinatory tarot cards. This is no traditional European tarot but rather one of the artist's own devising. It is entirely unlike the famed Thoth tarot deck, 1938-43 designed by Lady Frieda Harris with instructions from occultist Aleister Crowley; nor is it comparable to the later Salvador Dali tarot, c.1970s, for these examples adhere to pre-existing models dating to the Medieval period. It does however possess stylistic characteristics that bring to mind the *Contemporary Magic: A Tarot Deck Art Project*, 2013, which includes images by artists ranging across Yayoi Kusama, Ultra Violet, Nan Goldin, Karl Lagerfeld and Vivienne Westwood. Salsjo's deck is called the *love which I experience 21st Century Tarot*. Each image in the deck is accompanied by an individual word while the written instructions invite the reader to 'tune in' to the images, which will 'tell you what you need to know'.

While Salsjo's project is playful in its relationship to New Age and alternative cultural constructs, there is a note of seriousness where the question of self-knowledge and spirituality is concerned. For the artist however the answer is not a case of dogma or cultish devotion but rather one of creative flow, as is evidently the case in her extensive drawing practice. This extends from the works on paper, which are mounted on large-scale drawing boards, to include a series of limited edition print titled *Ambassadors of eternal moments I-V*, 2014. In each of these the seeming overlay of computer pixilation is recognised as hand-fashioned stitches in an elaborate type of embroidery.

Mars Gallery
7 James St
Windsor, Vic, 3181
Ph: 03 9521 7517
Web: marsgallery.com.au



Direction 1

An exciting exhibition of new ideas and inspiration from five innovators, each pushing their practice in new directions was recently on display at Wagner Art Gallery in Paddington, NSW.

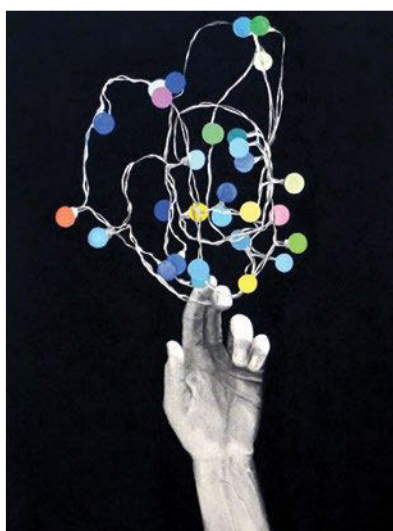
Nick Hall's work invites contemplation of the human condition and its cultural and environmental landscape. His recent practice combines traditional woodcut and drawing techniques to explore the psychological and cultural structures we erect to slow the panic in our rational minds. Nick Hall attained a Bachelor of Fine Arts from the National Art School, followed by a Masters in Fine Art from RMIT. His work has been shortlisted for numerous awards, including the Rick Amor Drawing Prize, Metro Art Award and the Brett Whiteley Travelling Art Scholarship for talented emerging artists under the age of 30.

Meldina Schawel's recent series on paper and wood creates tension in the pictorial space between different materials, textures and compositional elements. As writer Marguerite Brown reflects, "forms hover on the surface, occasionally collide into one another, and act in dynamic tandem." Each of her images reflects an intensive creative process as well as visual equilibrium. Schawel's work is represented in major public and private collections, including the National Gallery of Australia and Artbank.

Ginny Grayson says, "Although most of my work to date is clearly representational, my preference has always been for those that at first glance look more like a smudge or pile of dust; then the form emerges, slowly becoming recognisable ... I have always hoped that the work itself will convey what is ineffable for me, and be viscerally felt. (Ginny Grayson, 2015)". Grayson is a past winner of the nation's most prestigious award for drawing, The Dobell Prize, and her work is held in public collections, including the Art Gallery of New South Wales.

Drawn from David Collins' recent series Silver Narcissus, these images explore how nostalgia and sentimentality dramatise and romanticise autobiography to the point where memories are altered and misconstrued. These stylised, decontextualised moments also stir empathy and identification through the use of romantic symbolism, sourced from literature, imagery and cinema. Collins holds a Bachelor of Visual Art from Curtin University and his work is held by the Art Gallery of Western Australia.

Mark Hislop's drawings use photography both as a source and reference point to explore and



consider how we experience and remember the world. His works are developed slowly, using drawing in a way that intentionally slows the process of making and looking. Hislop is a regular finalist in major art awards and has previously exhibited in the Rick Amor Drawing Prize, Adelaide Perry Drawing Prize, Hazelhurst Art on Paper Award and the Dobell Prize for Drawing at the Art Gallery of New South Wales. His work is held in collections in Australia and overseas.

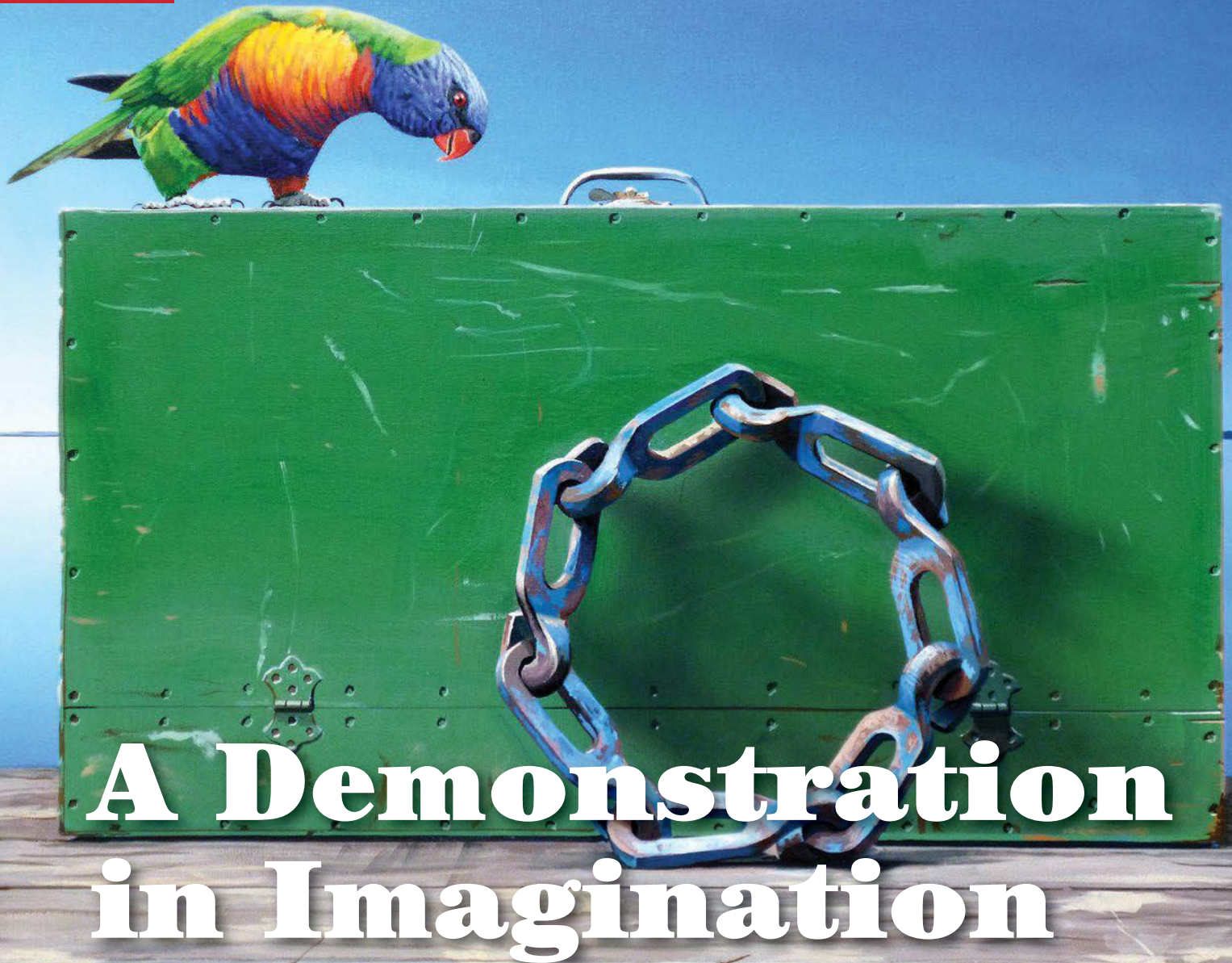
Wagner Art Gallery
 39 Gurner Street Paddington 2021
 P: 02 9360 6069
 W: wagnerartgallery.com.au

Images

Top: Nick Hall, *Frontiers of Lost*, mixed media on paper, 55 x 77cm

Bottom left: Mark Hislop, *Experiments in Flight 5*, graphite, charcoal and gouache on paper, 53 x 41cm

Bottom right: Melinda Schawel *Space to Breathe*, ink, pencil on torn perforated paper, 104 x 75cm



A Demonstration in Imagination

This artist shares his early experiences and how they influenced him to follow a creative pathway.

I had the urge to doodle and draw from a young age, which was an unformed process until I met an artist who lived on the street where we lived.

I had always been a rational person, tending toward science rather than the arts, and had started a physics degree at university.

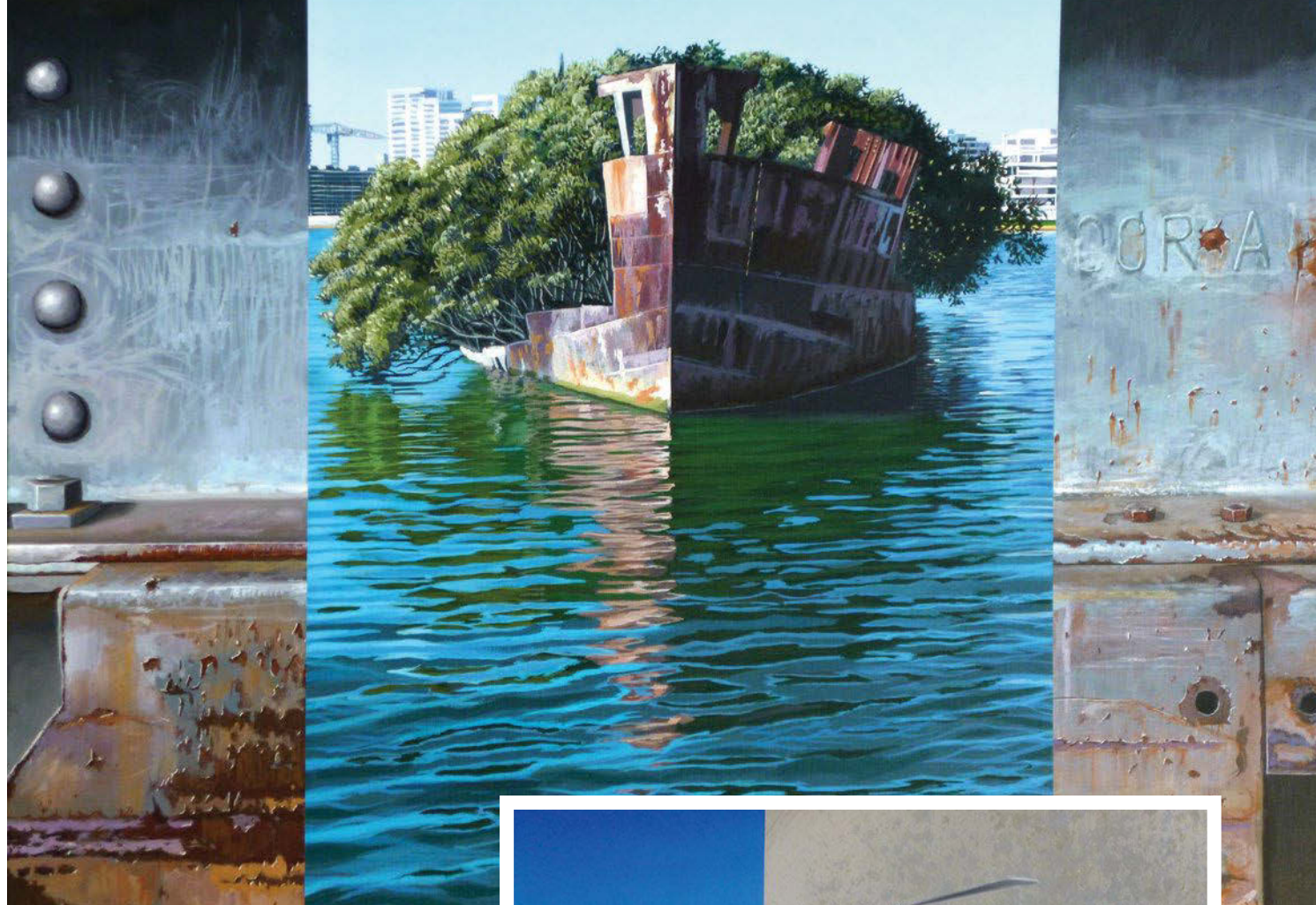
When I was seventeen or so, I had the privilege of seeing one of his exhibitions in the making. It opened up my world and later on I switched my studies from science to art school.

That artist became a mentor of sorts, allowing me to sit in his studio and watch him paint every afternoon. It was the early 1980s and large canvas art was prevalent. Under his guidance, I learned how to stretch and prepare a canvas properly as he

explained the importance of preparation in creating new works. This would become a critical part of my future work as an artist.

His subject matter was based around animals in a contemporary way. Watching him work was a wonderful demonstration in imagination – how it is explored and how it is expressed. This is how I discovered the world of painting and I started looking at other artists, beginning with the Australian artistic heroes such as Arthur Streeton and Tom Roberts, discovering how they dealt with landscape.

Once I had an understanding of local artists, I looked further afield and learned about the great movements, discovering how other painters had explored a range of ideas and movements as I



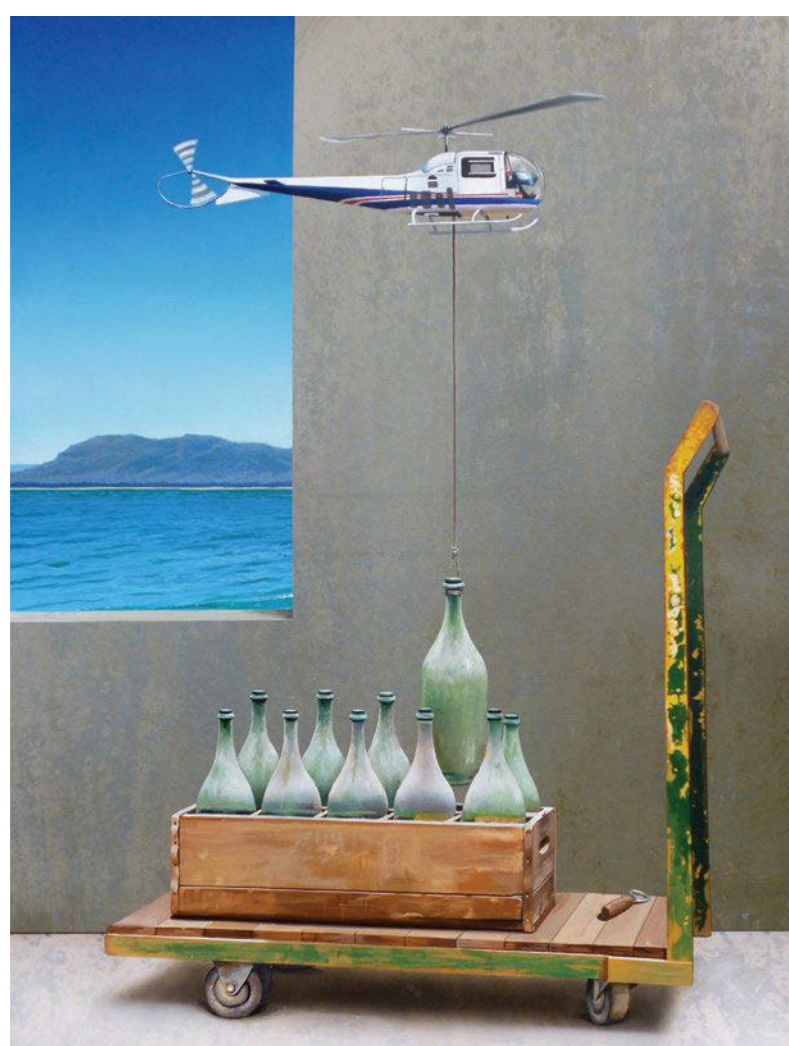
studied the history of modern art. At one point, it felt like I could get lost in the sheer depth and breadth of art's history but ultimately, I found that I had a predilection for form and colour.

Early influences

It seemed that much of the twentieth century had been a destruction of and taking apart of form rather than a celebration of it. Without meaning to, I started off as something of a traditionalist and yet there is so much energy in contemporary art. Surely there had to be a way to tap into both streams?

My discovery of American artists such as Edward Hopper, Wayne Thiebaud, Fairfield Porter and Andrew Wyeth was a pivotal one for my career. They seemed to be finding a way to use the rich Western history of art practice while still responding to the society they lived in. Their influence is visible in my early works, an attempt at fusing these ideas, though I think I achieved only partial success.

In the 1980s, my approach to art was deeply unfashionable. German Expressionist influences had arrived and it was sweeping through the >>



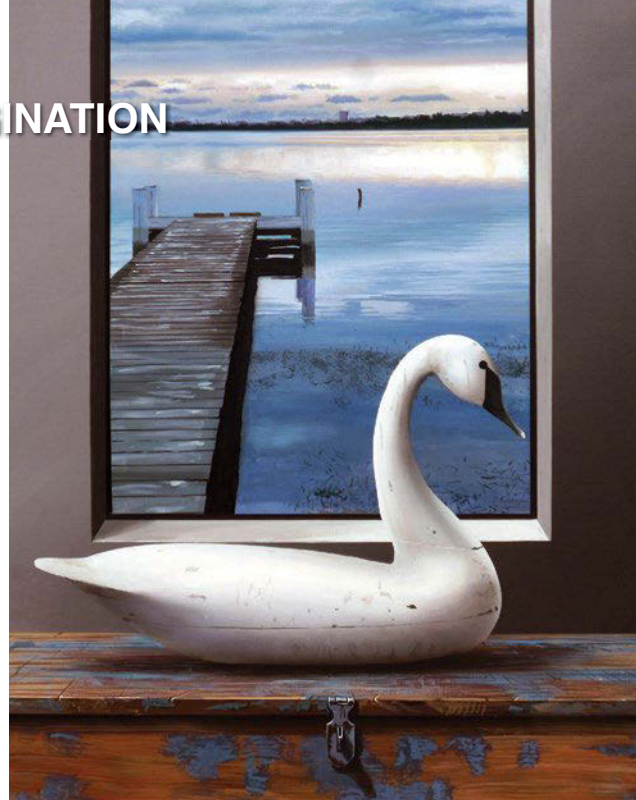
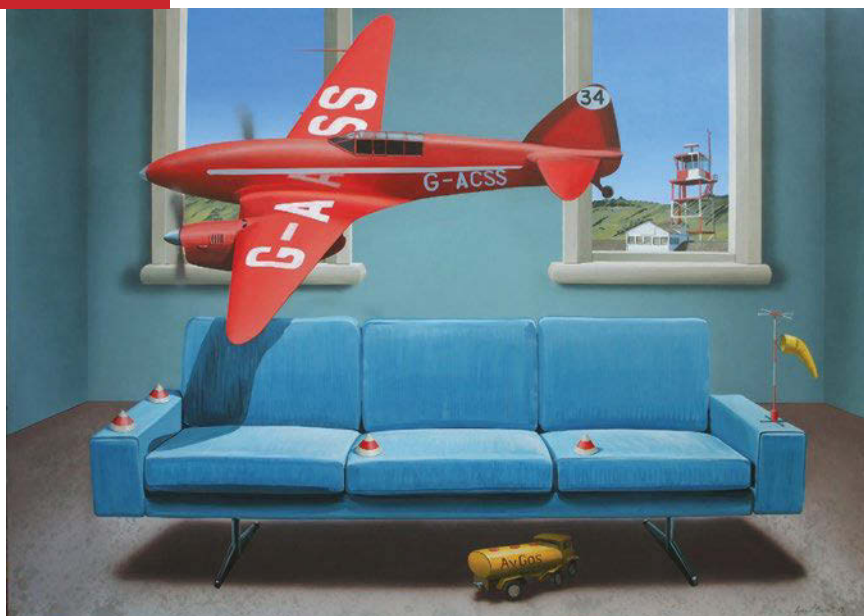
Paintings

Above: Homebush Bay Wreck

Opposite page

Right: Vertical Delivery 2012

Chain Circle Lorikeet



establishment, soon followed by other movements and fashion influences. The debate at the time was often focused on whether painting was in fact dead and no longer a relevant art form. I held firm to my own beliefs that art would always have relevance and that I needed to forge my own path.

It was around this time that I had the good luck to visit an exhibition by Brett Whitely, held in his studio in Surry Hills, Sydney. I met him briefly whilst there, though just in passing. The studio is now a museum for his work.

What fascinated and annoyed me about Whitely's work was the breathtaking creative associations he was able to make, with new connections of uninhibited expression. His work annoyed me in its technical application. He so casually applied his paint and lazily approached his practice that I felt that detracted from his expression. I understood it allowed a more immediate application but I felt the cost too great. It made me really consider what I was doing and how.

The impact was twofold. I was determined to become competent in my craft, which led to a narrowing down of my subject in the first few years of my career as I focused on still lifes with flowers. I learned to mix colour properly and render texture and I learned how to paint glass and metal, both of which were particularly challenging.

The secret for both is in the layering of components for each surface, putting down layers in the right blend of colour and tone then going back over it with more detailed marks and shapes. ■

Andrew Bennett



Paintings

This page

Top left: King of
Hatbox Hill 2004

Top right: Navigating
The Boom 2012

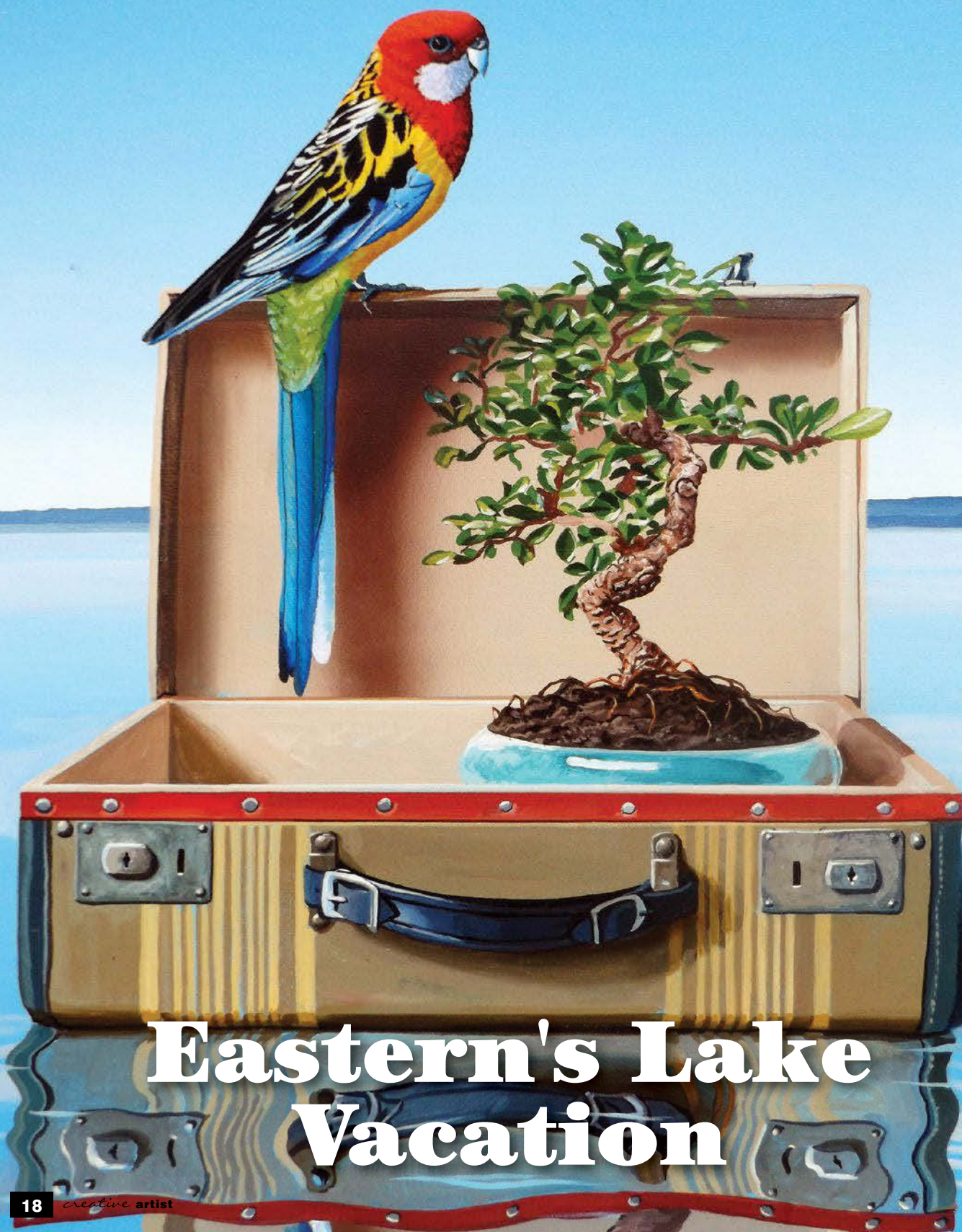
Left: 2.Lavender Bay,
With reference to BW

Opposite page

Top left: Which Turn
Next, DH-88 World
Racer

Top right: Calm Before
The Swan

Bottom left: View to
North Head



Eastern's Lake Vacation

MATERIALS

- 8oz cotton duct canvas (double weaved preferred if you can find it)
- Stretchers are constructed from 38mm chamfered stretcher moulding, usually pine, but cedar when you can find it.
- Acrylic paint: Derivan Matisse Flow
- Undercoat: Matisse Titanium White Flow (this gives the best under-surface)
- Titanium White
- Mars Black
- Phthalo Blue
- Dioxazine Purple
- Raw Sienna
- Burnt Sienna
- Cadmium Red Medium
- Phthalo Green
- Cadmium Yellow
- Brushes
 - 4-inch house brush
 - Artificial Sables ranging from size 3 and up with the very occasional 00 for highlighting

Using his painting *Eastern's Lake Vacation* as his example, the artist takes us through the steps involved.

The Painting Process

Once you have a prepared canvas, it's time to start your work. I start by drawing up the basic large shapes with a Chinagraph pencil.

I work from top to bottom and from back to the front of the picture. For example, in a landscape the furthest aspect is the sky and it's at the top so the sky is the first thing I do. In *Eastern's Lake Vacation*, after laying the sky I layed down the water then the background hills. Now your ready for the next stage.

Step One

Underpainting

This is where you map the areas of the work. Lay down the major undercolours and define the regions

within the painting. You can see the essential shapes and sense of a room are made at this point - it's about the broad areas, not detail. It is important to get the drawing of the contours between shapes right though as this acts as your guide throughout the process.

Step Two

Mid painting

This step is where the major forms are 'built' and more specific aspects of the painting are defined. Many of the large sections are done in this stage, such as the suitcase lid and box. This is where the the shadows are layed in and other major features are established. >>



Step 1



Step 2



Step 3a



Step 3b

Step Three

Over painting

Now that the major forms are in, this step allows you to add details and make the paint dense enough through a third layer to read well.

This stage is when the work should come together and achieve unity. There may still be some minor adjustments needed in colour or tone.

Final Step

Your work is essentially finished except for small adjustments and the final stage is when the small touches are applied, such as final glazes, washes of colour or tone adjustment and adding highlights et cetera.

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Artist's Hints & Tips

Prepping A Canvas

I learned very early on the importance and value of preparing a canvas properly. The first practical step in any work is to build the stretcher, a wooden frame made usually either of processed pine or cedar. I like to use a 38mm high profile with a rounded chamfered lip to keep the canvas from rubbing. The frame is cut to size then glued and screwed together, left overnight to set.

Once the frame is set, I roll out the canvas on a large table and place the frame on top. I use eight ounce cotton duct single weave to get the finish I'm after. Double weave is better when it's available, but is usually seven-and-a-half ounce. These are light canvases but have good stretch and absorb undercoating well.

I cut the canvas with at least 80mm around the frame, then fold one edge to

the back face of the stretcher and staple along that edge. I use an electric staple gun and work from the centre of the spar out to the corners, leaving about 80mm from the corners undone. I do the sides first, then the corners.

Spreading the load of the canvas is important, so start with the opposite side and pull but don't overstretch. If the canvas starts to give a little it means you've reached its capacity and it should hold the pressure at that level. Move to the mid-point from the middle where it's just been stapled and that corner, and repeat the process, rotate the canvas 90 degrees and repeat. Once all sides are stapled then proceed to do the corners. Get someone to show you how to do a hospital corner. It's the same principle as making a hospital bed.

Now you have stretched your canvas and have nice and taut, you're ready to prepare it.

Canvas surface

Preparing the canvas surface properly will give you the control and stability you need to work on. I apply six to eight coats of paint – I use Titanium White Flow – to undercoat the canvas. While some may say this is overkill, it has proven to be stable over the past few decades and supports the durability of the work.

The first coat is quite watery to allow the weave to absorb the paint, then I apply thicker coats, making sure each coat dries properly. After the first three coats, I lightly sand the canvas to take out any rough tips, then apply three more coats, followed by a heavy sand. A further two coats are applied and then I decide if a final light sand is needed. That usually depends on how much smooth or roughness you decided on.

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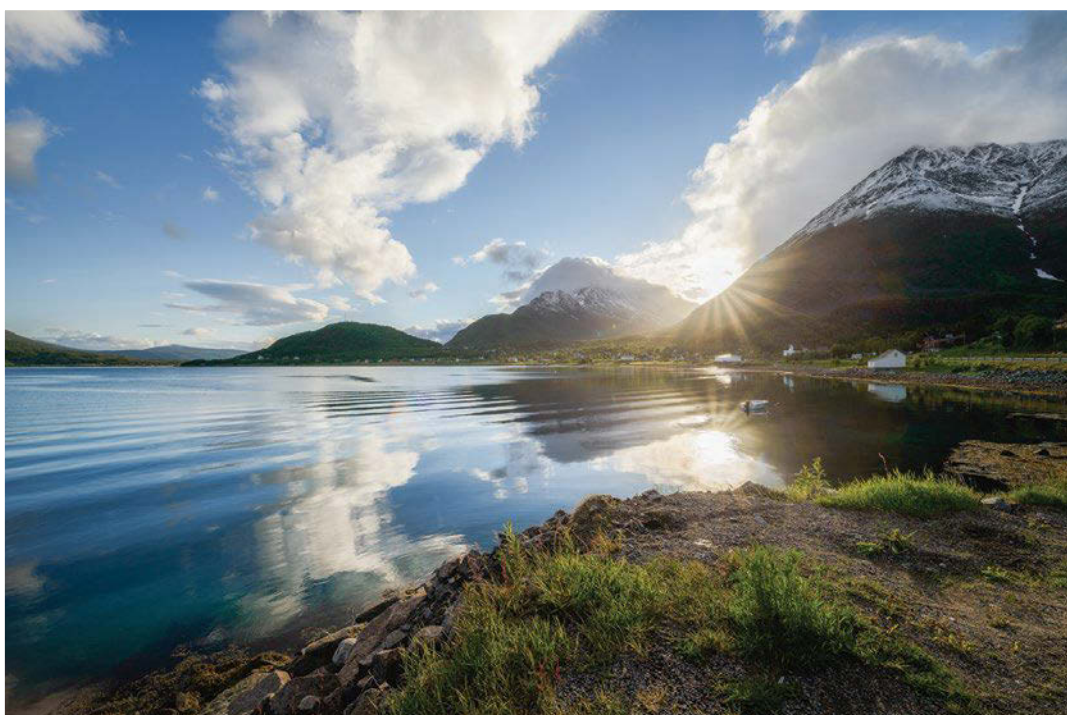
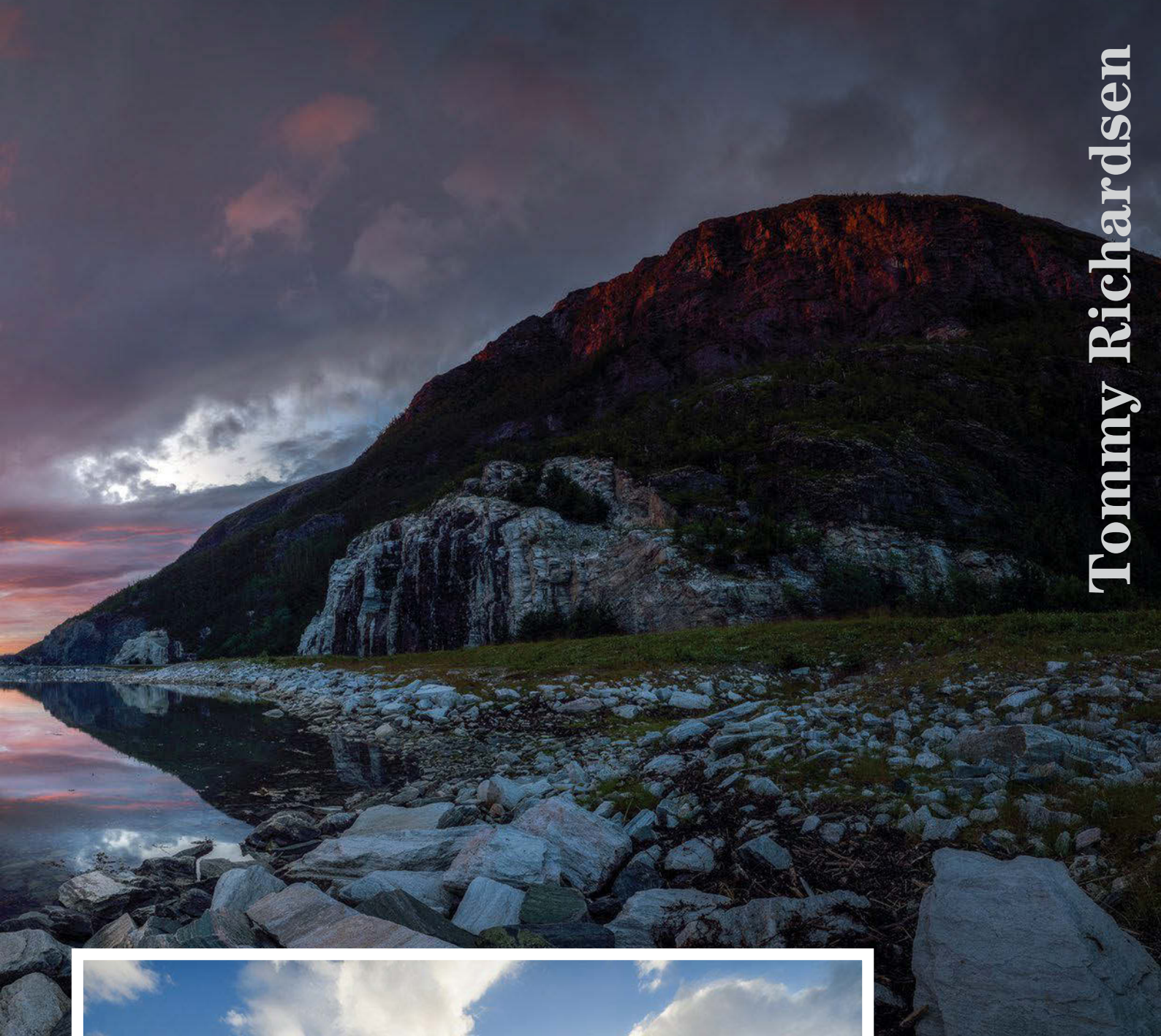


Follow your Heart

Freezing moments in time and sharing them with others is one of the many reasons why this photographer loves what he does.

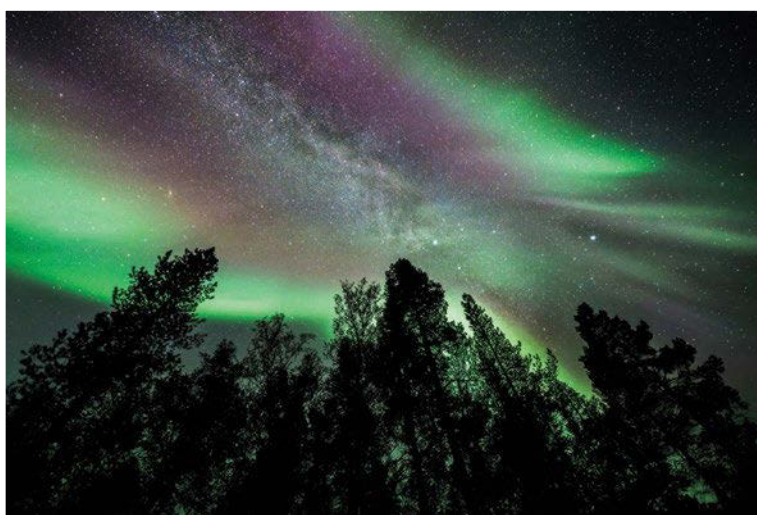
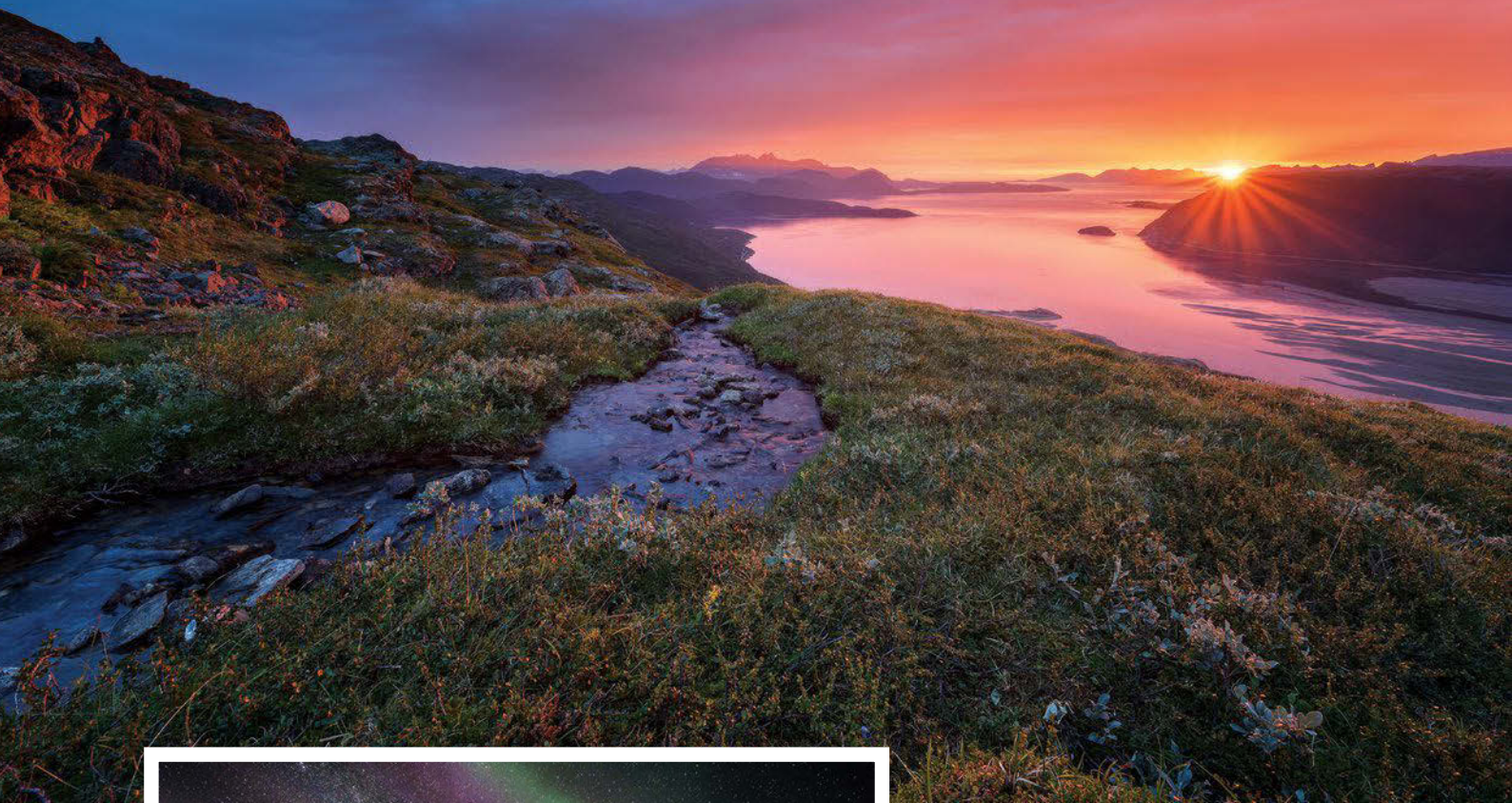
I can't really answer why I started photography, it was more a matter of if. I think I have always had an artistic side to me; when I was young I did draw a little and loved doing so, but that fell away through the school years, only for me to pick it up again at an adult age.

Hyper realism in my drawings was immediately where I started. I wanted my drawings to be as accurate as possible, and when a friend of mine decided to upgrade his camera and sell his old one I bought it. A Nikon D90, it just felt natural in my hand from the first picture. >>



Photos

Above: Beeding Mountain
Left: Drifting



What I had picked up through drawing immediately translated into photography, and compositions, rules and terms within photography fell into place quickly.

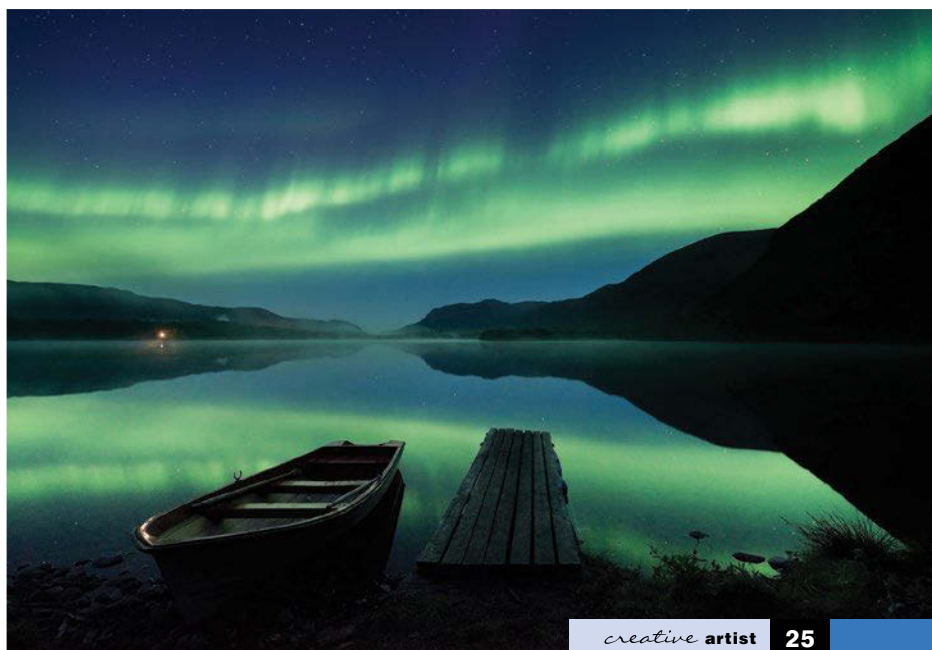
Once the shutter button had been pressed and the first really powerful aurora had been captured I was pretty much sold, and from then on I knew the direction in which my photography would take me.

Techniques are something anyone can pick up rather fast when it comes to photography. I see translating your own vision and ideas to a picture to be more important, and I think camera gear is very important, but only to the point where it no longer hinders you in any way, shape or form when trying to tell the story you want.

Long exposure is something that comes naturally when out shooting at night, but putting that 10-stop filter on during the daytime can change the mood of any scene.

HDR is also something I use a lot; it is one of the best tools I know to show how something looks as seen through the human eye. It has a bad reputation and for good reasons, there are so many of those images that it makes your eyes hurt just looking at them, but used correctly it is a fantastic tool.

I have been shortlisted two years in a row in Astronomy Photographer of the Year and I am quite



proud of it too, but I am not actively seeking out awards. I only enter competitions if they suit the way of photography I do. I will never try to adapt my photography style to any competition, but competitions like the one I've mentioned and for example International Landscape Photographer of the Year are ones that fit very well with my style.

I have tried many forms of photography but I've always fallen back on landscape and night photography, and that is also to me the biggest lesson I have learnt in photography, just follow your heart.

I like taking pictures because I can freeze a moment in time, always come back to it and remember that feeling I had in that moment, and if I can share part that part of me to someone else, then I am happy.

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Mob: +47 95 153 170

Photos

Above left: Stones in a Pond

Top right: Dancer in the Wind

Middle right: Quiet Motion

Right: The Journey

Opposite page

Top: The Fjord

Middle: Make Way

Bottom: The Nufjord Exposure

Lethbridge Gallery



Art galleries are scattered all over our magnificent country, hosting and promoting the works of Australia's diverse exponents of art. On the pages of Artist's Palette magazine we will seek to showcase an extensive selection of these important venues.

Operators of the Lethbridge Gallery believe that a valuable and fulfilling part of making art and exhibiting it is to meet the people who are moved by their creations.

This gallery's philosophy is that meeting the purchasers makes a fulfilling link between the artist and the art lover ... and adds to the vital experiences both of creating the art and acquiring the art.

The Lethbridge Gallery works hard to achieve its philosophical goals by exhibiting every year in Brisbane, Melbourne and Sydney – at important venues where the artists take the time to see old friends and meet new ones.

The group of artists representing the Lethbridge Gallery has established a studio-gallery in Brisbane, where they are proud to bring to the people a depth and intelligence of vision



Images

This page

Above: Son of Rage and Love by Joel Rea.

Right: Killing me Softly by Joel Rea.

Opposite page:
Sow the Wind by Brett Lethridge





JOEL REA

Images

This page
Above: High Fidelity
by Joel Rea.

Opposite page:
Top: Tender Sky
by Brett Lethridge.
Middle: Blue Fish
by Brett Lethridge.
Bottom: Extended Family
by Brett Lethridge.

coupled with the very best in technical skill and craftsmanship.

They have enjoyed great success with their collective 'art philosophy' of encouraging creative mindsets and an energetic and innovative approach to art.

The Artists

Brett Lethbridge is the founder of the gallery. He is well known for his energy and creative diversity. Brett spent 18 months in Europe, and while there he ran his own gallery in Hamburg

in 2000. He returned to Australia in 2002, and promptly established the Lethbridge Gallery. Brett now exhibits annually in Brisbane, Melbourne and Sydney. He has also shown his works in Germany and Singapore; and more recently at Romero Britto's gallery in Miami, Florida.

Joel Rea is creatively described as a 'wunderkind with the skills of a master'. Joel has had sell-out shows in Brisbane, Sydney and Melbourne over the last 12 months. He possesses an intuitive understanding of human nature with a jaw



dropping clarity of vision that has to be witnessed to be believed.

The Paintings

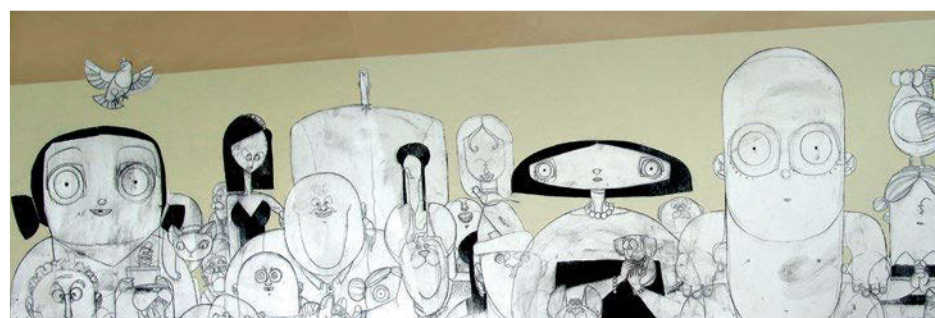
Brett Lethbridge – Tender Sky: The collection of paintings called the 'Tender Sky' are dramatic, open landscapes that have gathering clouds and a flowing red cloth as their central themes. They deal with love, loss, nurturing and passion. Brett travelled to the beautiful arid plains near Canberra to find the perfect setting to throw many yards of cloth into the air for his studies for this collection.

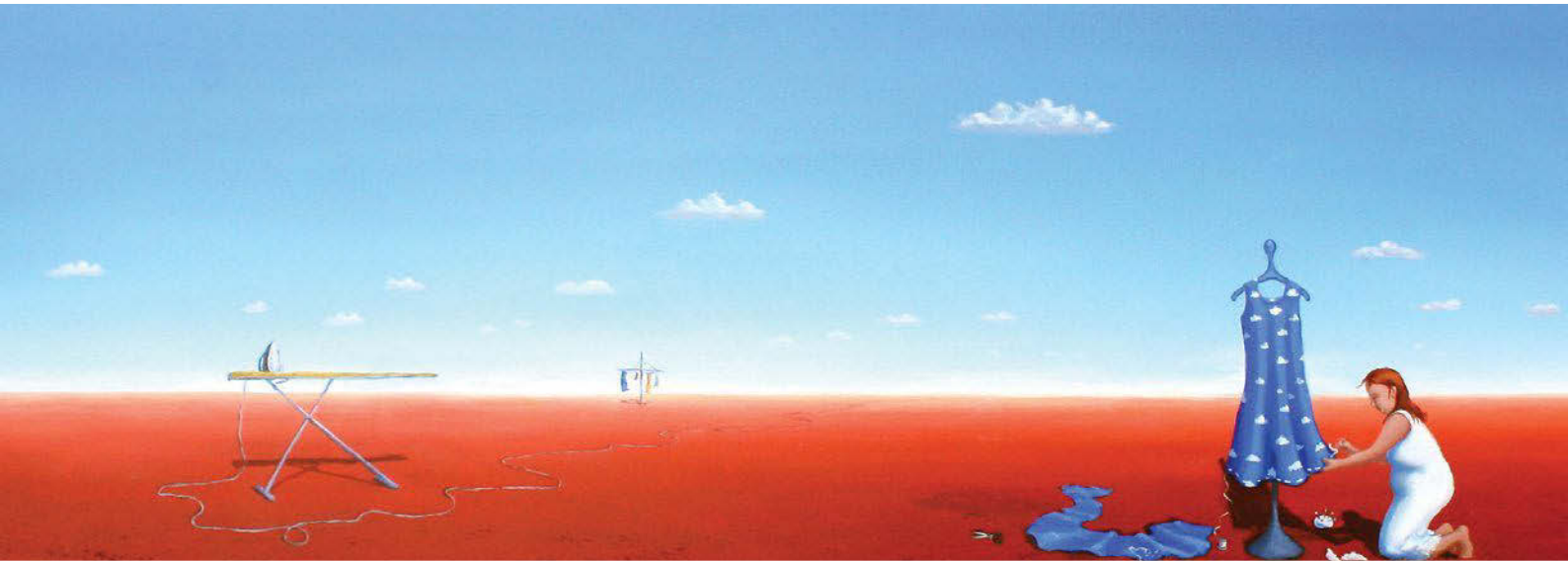
Brett Lethbridge – The Fish: 'The Fish' paintings compose one of the artist's first collections and were the most enjoyable for him to paint ... he felt it was like composing music with colour.

Brett Lethbridge – Family: Everybody has a family. Everybody knows one. So here is a tribute to that noble institution. A collection of characters drawn together by blood, marriage and other unfortunate circumstances.

Works by Joel Rea: Joel offers the viewers uncompromising attention to detail with vivid and powerful imagery that echoes the legacies of Ingres and Gerome. He is greatly inspired, and draws references from his personal life, his immediate family and his friends. He delights in artistically expressing the dichotomy between his working class life and the surreal 'bourgeoisness' of the fine art world.

The Lethbridge Gallery is located at 136 Latrobe Terrace, Brisbane Qld 4064 and can be contacted by telephone on 07 3369 4790. The gallery's website can be found at www.brett lethbridge.com





An Extreme Form of Daydreaming

Wholly immersing herself into her art, when painting, this artist can feel like she is one of the characters being created on the canvas.

Paintings

Above: Sticky Lou and the Stitch of Dreams
Opposite page: The Text

As a teenager I loved painting and did a lot of it. I was encouraged by others and earned money from it. Selling artwork supported my teenage fashion habit and this was naturally a great motivator. I even won art prizes and had my work displayed in Parliament House at the age of 16, facts that I didn't fully appreciate until much later.

After this promising start I stopped painting completely in favour of study, travel, teaching, raising children and dealing unsatisfactorily with domestic chores. I find the lack of painting puzzling now, but I think the absence of a dedicated place and uninterrupted stretches of time to paint in became excuses for me not to do it, so I drew when I had a creative moment rather than painted.

I went back to painting in my 30s with a push from my friends. One twisted a promise out of me to enter the local art award, another commissioned six large, informal pieces from me and another looked

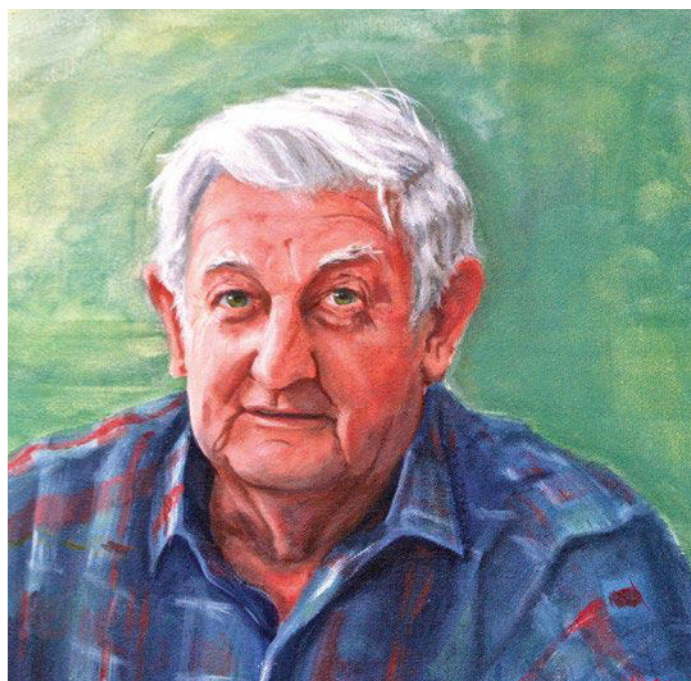
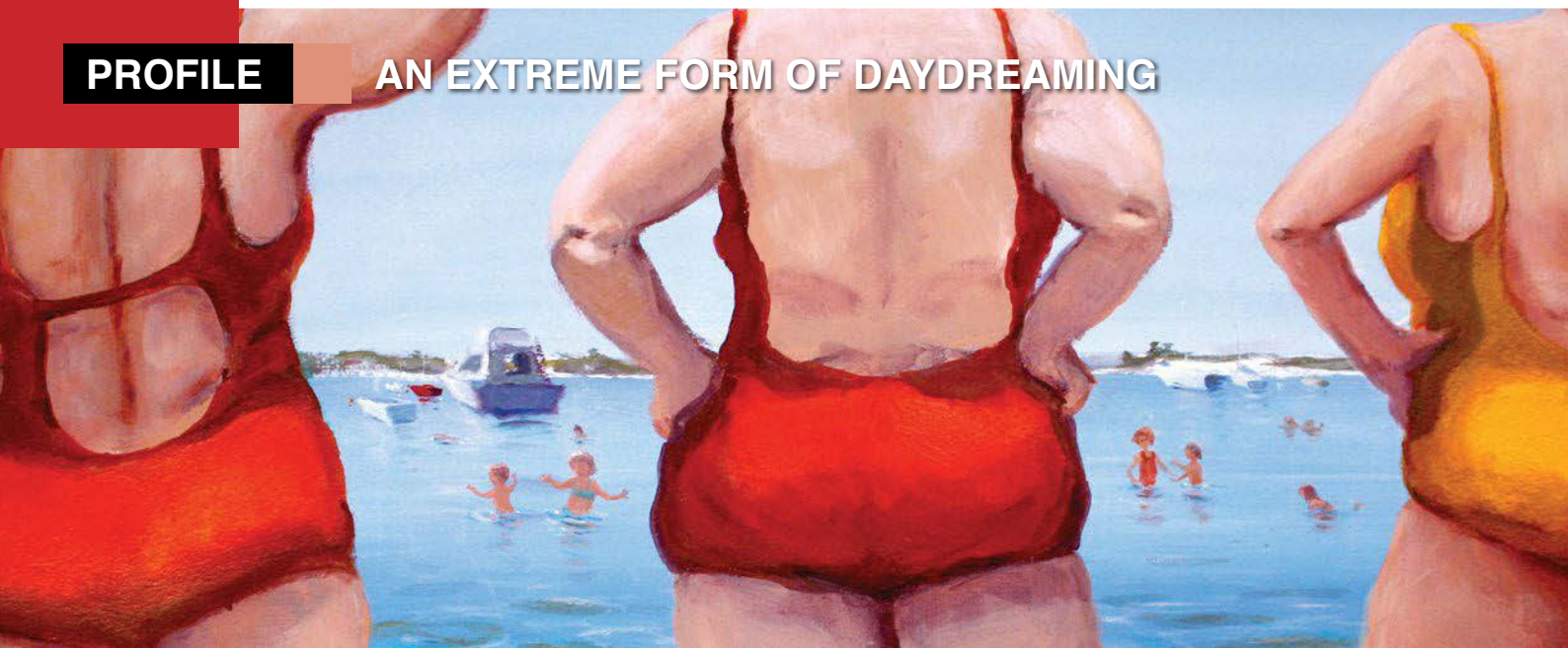
after my children so I could complete the paintings. I finished the commissions, won the Art award, and my children happily survived. I have been painting steadily ever since.

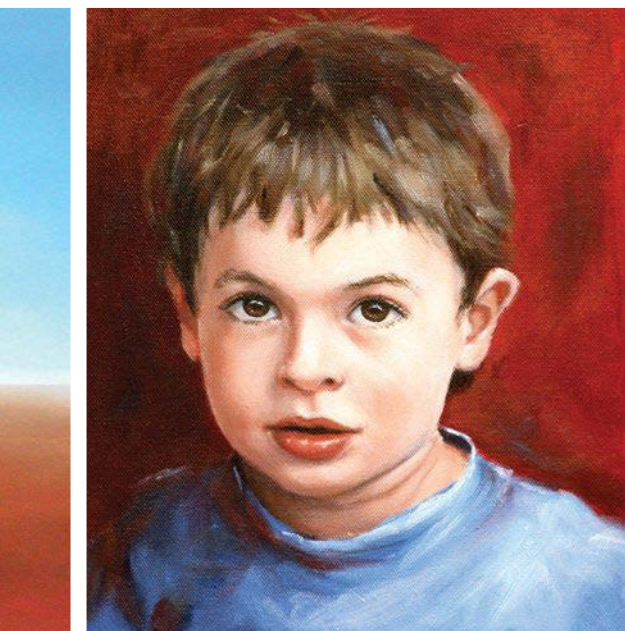
I paint a wide variety of subject matter and try different techniques as I find this interesting and a way to develop.

For garnering inspiration, I'm not much of one for television, as I'd rather have my nose stuck in a book, but I find social media a great place to follow trends in art and find new artists. I have found episodes of 'Colour In Your Life' interesting and will watch anything 'portrait' related. I loved the BBC 'Star Portraits' series.

I have been inspired by good supportive art teachers, generous encouraging family and glorious friends. I am very fond of the French impressionists, the surrealists, Drysdale, Dobell, Jenny Sages, Degas, Lautrec, Morrisot, Leon Pericles and Shaun Tan. >>







I mostly paint in acrylics using a fairly traditional technique. I work from background to foreground and detail is put in last. I use retarder medium to slow the drying time. I work in the shed and it can get fairly hot in there, so I use a palette with a lid and a spray water bottle handy so that I can keep the paint active.

My usual method is that I get an idea for a painting, sketch it before I can forget it and then collect supporting material for the idea (photos, sketches et cetera). I then work up a composition I am happy with and loosely sketch it up on the canvas. I do all the background first, then sketch the middle and foreground objects in and work on them.

I love sketching the initial idea and then seeing it completed in paint. When I am painting I am immersed in the scene I am creating. I don't think of the things I put in the painting as shapes, but as real things. It is like an extreme form of daydreaming where I get to place the characters and scenery as I choose. There is often a narrative element to my painting and I am in the story while I am painting it.

I paint a variety of subjects and not all in the same way. My portraits tend to be more realistic and detailed than other work and my more surreal work is far less detailed and more dream like.

I would become bored with the same subject and medium. It is an enjoyable challenge to try new subjects and ways of working. If I have a favourite subject it is Western Australia. I often paint local scenes, people and stories.

Most recently I have been incorporating paintings into assemblage and have loved doing this. It has also given an excellent excuse for my bowerbird habits. I don't have to justify my junk – I claim it's all material for an art piece.

Major lessons I have learnt

- Don't let the perfect get in the way of the good – i.e.: just do it and don't let pursuit of perfection paralyse you.
- Stop painting before you wreck it. I have ruined paintings by overworking them and I have won awards with paintings I considered incomplete and was forced to submit to exhibitions because the deadline was nigh. I was planning to add more paint to them when I got them back from the exhibition, so they obviously didn't need it.
- Don't leave it all to the last minute (still learning this one...)
- Secure your canvas firmly to the easel in windy conditions.
- Don't let a negative judgment adversely affect you. A painting that won me an Art prize had not been accepted into another Art show weeks earlier. >>

Paintings

Top Row

Left: Mosman Bay Watch

Right: Kate's Dress

Middle row

Left: Tineke

Middle: Bruce

Right: Levi

Bottom row

Left: Drip Dry Dreams of

Sticky Lou

Right: Lad



- Don't wait for the fairy godmother to give you the perfect space or time. Use what you have.
- Branch out and try new things.
- I often enter local Art awards. They draw a large audience and there is the benefit of THE deadline. I don't like deadlines and rail and curse against them, but I do need them to be productive as it is too easy for me to drift and put time into less important work.

2013: Minnowarra Art Award, Armadale Town Hall
 2012: Boom, Oats Street Factory
 2011: Black Swan Portrait Award, Perth Town Hall
 2009: Minnowarra Art Award, Armadale Council Chambers
 2008: Town of Victoria Park Collection, Victoria Park
 2008: Forest Floor (International) Belgium, U.K

My work is held in the following collections:

Town of Victoria Park
 Town of Cambridge
 Royal Perth Hospital
 Private collections in WA, Qld, ACT, Vic and the UK

Public and Community Art Projects

2013: Fremantle Public Art project: Coordinating Artist
 2013: Fremantle Urban Art project: Coordinating Art teacher
 2012: Fremantle Urban Art project: Coordinating Art teacher
 2011: Fremantle Urban Art project: Coordinating Art teacher

Paintings

This page:
 Above: Anticipation
 Below left: Entitled
 Below right: Sunday
 Dog Beach

Opposite page
 Top left: Journey with
 Stell and Ravens
 Right: Starfish Journey
 Bottom left: Graeme

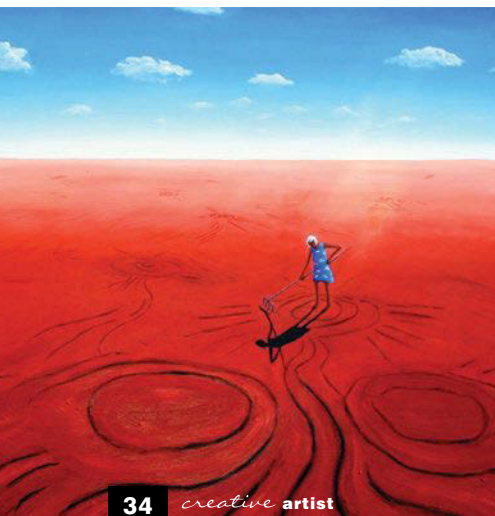
Exhibitions

Solo Exhibition : 2008: Deserts, Dogs and Dreams, ABD Gallery

Joint Exhibition: 2013: Desert Dreams and Nocturnal Journeys, (a joint exhibition with Beba Hall) Elements Gallery, Dalkeith

Selected Group Exhibitions

2015: Skin Deep, Kidogo Arthouse
 2014: Cossack Art Award, Karratha
 2014: Artist in Residence, Beverley
 2014: Melville Art Award, Melville
 2013: Sir Charles Gairdner Art Award, SCG Hospital





Art Awards

2013: Winner of the Victoria Park Art Award (Local Artist)
 2013: Winner: York Art Award (Overall Theme)
 2013: Winner: York Art Award (Sculpture)
 2012: Semi-finalist, Doug Moran Portrait Prize
 2011: Finalist Black Swan Portrait Award
 2011: Highly commended: Victoria Park Art Award
 2009: Winner: York Art & Craft Award
 2006: Winner of the BankWest Open Art Award, Perth Royal Show
 2006: Winner of the Victoria Park Art Award (Local Artist)
 2005: Winner of the Town of Cambridge Art Award
 2005: Winner: Viewers' Choice: York Art & Craft Award
 2003: Town of Vincent Art Award
 1999: Victoria Park Art award 2D

Contact details:

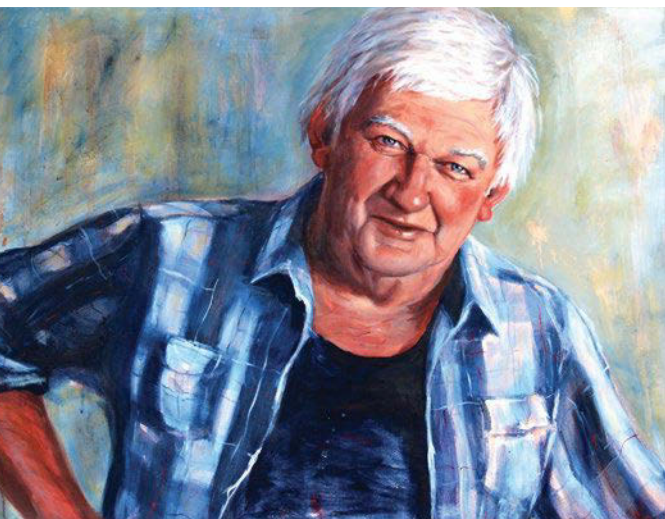
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Jill Ansell



Weekend Walk

'Weekend Walk' was painted in acrylic, as the artist likes the versatility and brightness of these paints, and the fact that they dry fast when you need them to.

I haven't painted a beach painting for some time, and thought it an ideal subject for a painting demonstration. I needed new source photos for the painting, so I organised family members and their dogs to meet me at the local Perth dog exercise beach on the Easter weekend for a photoshoot ... and then it rained. It kept raining solidly for 10 days, which is unheard of in Perth, so I started on the background of the painting, occasionally peering out of the shed to curse myself for leaving things to the last minute. When I did finally make it out between showers for some photos we got wet - but I did get some useful photos.

STEP ONE

Background, sky, sea, sand

A handy canvas had previously been prepared with gesso tinted Pale Yellow for a different project, but

the tint was quite suitable for the beach.

Using a # 14 filbert brush, a # 12 flat and a mix of Titanium White, Ultramarine Blue, Pthalo Blue, and retarder medium, I painted the sky in the top third of the painting. I started at the top of the canvas with the stronger colour and as I moved down I added more White and Pthalo Blue to the mix and reduced the Ultramarine Blue. This shifts the blue colour from a warmer Ultramarine towards a paler, slightly more turquoise blue closer to the horizon. I use the flat brush to blend each area of sky colour into the next as I move down so that the sky doesn't look like a series of increasingly pale blue stripes. I always do two coats for a clear sky to get that clear bright blue so when the sky was dry I repeated this step.

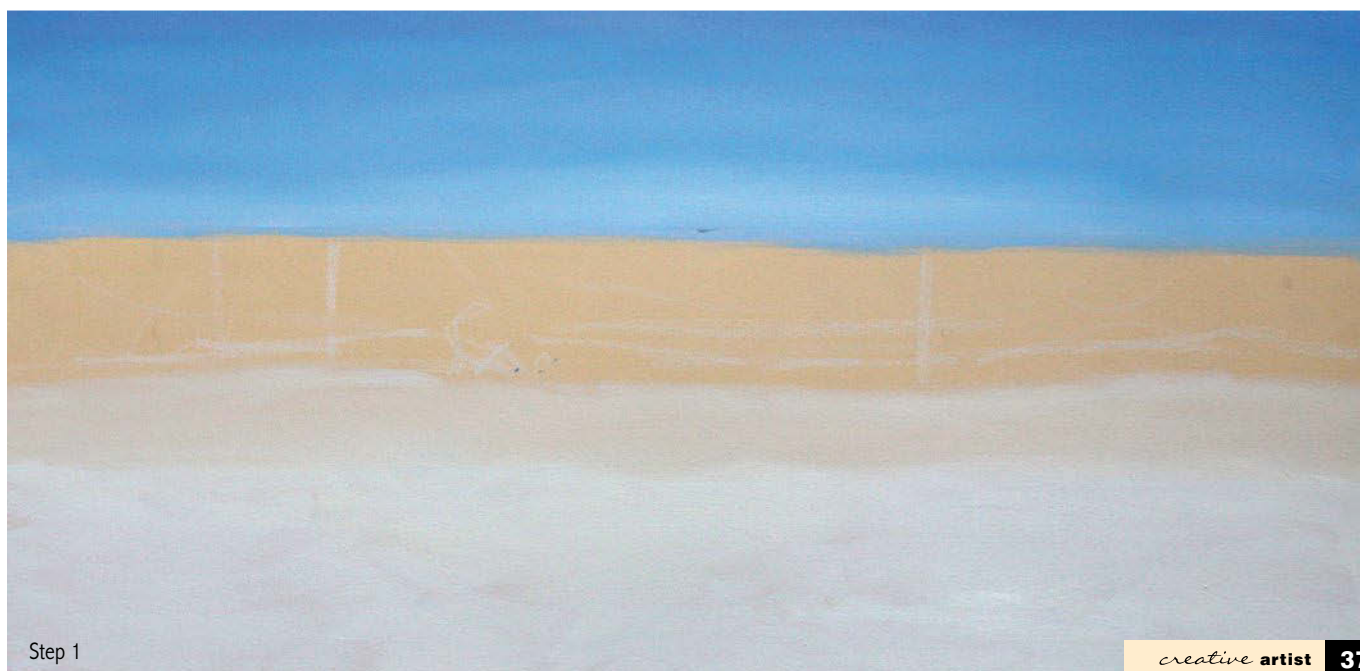
As the sky was still wet, I then painted the sand from the bottom of the canvas upwards with a mix of mostly Titanium White, then added small amounts >>



MATERIALS

- Stretched canvas:
Westart cotton duck
- Atelier Additive Retarder
- Spray water bottle
- Cotton buds – useful to remove a line quickly
- White Conte
- Light Ochre pastel
- Atelier Interactive Artists' Acrylics
 - Titanium White
 - French Ultramarine Blue
 - Phthalo Blue
 - Cobalt Turquoise Light
 - Naples Yellow
 - Raw Sienna Deep
 - Naphthol Red Light
 - Burnt Sienna
 - Raw Umber
- Brushes

I use a range of filberts and flats from #2 to #14. My new favourite is a number 14 Neef filbert. My round brushes are from 0 to #12. I am very careful to keep my oil brushes very separate from my acrylic brushes.



Step 1



Step 2

of Naples Yellow, Raw Sienna Deep and a trace of Naphthol Red Light to create the colour of the wet sand at the edge of the waves.

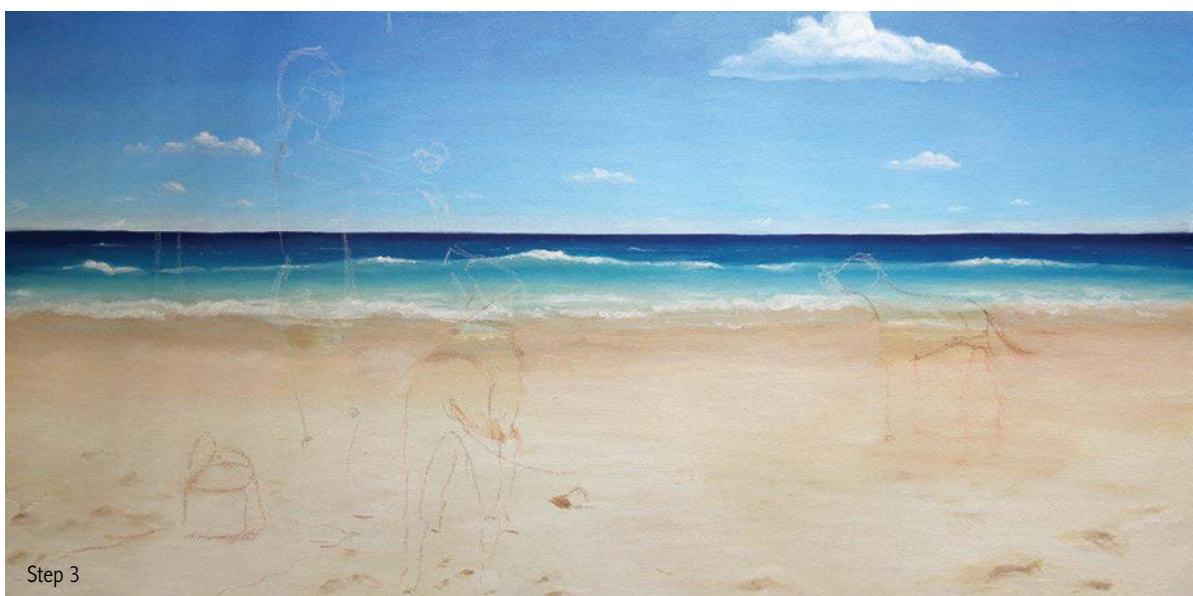
STEP TWO

I then mixed Pthalo Blue with some Ultramarine Blue and a touch of Raw Sienna Deep and painted the ocean at the horizon. From here as I painted down towards the sand I added more Cobalt Turquoise Light and Titanium White.

Where the sea meets the shore I let the sea colour mix with the sand colour and become a pale yellowish green. Using a round brush I used this same colour to indicate a wave rising off shore.

Lastly I trickled White thinly and unevenly across the top of the wave, hinted at a few white caps further out to sea, and indicated the froth left on the sand by the last wave. The clouds are brushed in with Titanium White and a pale neutral blue grey mixed from sea and sand colours.

Jill Ansell



Step 3



STEP THREE

Placing the main characters

I use White Conte or a light Ochre pastel to draw my composition onto the canvas. This is a vital step and time spent thinking and adjusting here can save having to repaint sections later. The canvas must be dry to draw on. Conte is easy to remove from the canvas with a lightly dampened cloth and will not affect the background layer if that layer is dry.

STEP FOUR

With a round brush, I paint in the figures starting with the darker tones. For the woman's skin I am using a mix of Titanium White, Naples Yellow, and smaller amounts of Raw Sienna Deep, Napthol Red Light and Ultramarine Blue (yes it is the sand and

sky colours in different proportions). Where possible I prefer to limit the colours on my palette and mix everything I need from a chosen few.

STEP FIVE

I now paint in the background characters, both canine and human, and place the shadows under the figures. I use a number of different photos as a source for the dogs and people, choosing a dog from one photo and a person from another, changing white poodles into kelpie cross breeds as I please. I suggest links and eye contact between the dogs and people on the beach to encourage the viewer's eye to explore the scene. The dogs are usually a mix of Raw Sienna, Raw Umber, Naples Yellow or Red. I paint the faint ships waiting to get into Fremantle Harbour on the horizon.



ARTIST'S TIPS & HINTS

- Mix retarder medium with acrylic paint to slow down the drying time and to extend the life of the paint in your palette.
- I find White Conte very useful for drawing lines onto a painted canvas. It wipes off easily with a damp cloth. Ensure the surface is dry first.
- Mix plenty of paint for flesh tones. It is an absolute pain to try to match a flesh colour in acrylics.
- When acrylics dry the colour is slightly darker.
- Check a painting in a mirror and by turning it upside down. You can see errors you missed this way.
- Take good photos. You can use a variety of photos as source material for the one painting if you keep the light direction and view point consistent.
- Check varnish on a test piece before painting it onto a finished work (learn from the bitter personal experience of this artist!)
- Use a well loaded brush and move at a steady pace to get a straight line. Until you can do this, cheat with masking tape.
- Use a spray water bottle to add moisture to palette.
- Be cautious of using cheap stretched canvases.



Step 6a

STEP SIX

Now it is time to add the towels for foreground colour. I also add more white to the waves. I check the composition and decide that there is not enough connection between the foreground figures and those on the water's edge, so I paint in a new dog moving towards the foreground group and the viewer.

FINAL STEP

Time to check the painting. I add more touches of colour, adjust light and shadow on the figures and put reflections from the figures that are walking on the wet sand. White textural brushstrokes are applied to the foreground to suggest rough dry sand and to

strengthen the illusion of distance. If I have used a colour in the background, I find somewhere to use it again in the foreground.

If I had sensibly allowed myself more time I would now hang the painting for a week or so at home to give time to find any areas that might need to be adjusted, then when I had really decided it was finished, I'd give it a light protective coat of varnish.

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Step 6b

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Shooting Flash on Location

Modern cameras do a great job of shooting in most lighting conditions. Even very low light conditions are easily handled by modern DSLR sensors. There are always times though where you need more light, and a portable flash is great for these situations.

On-camera Flash

Generally shooting flash on camera creates a flatter image without much depth. At times on-camera flash must be used as it is a convenient option. Flash on-camera is quite harsh when pointed directly at the subject as it is a small light source that creates hard shadows. This is especially true of the built-in flash in camera which is smaller, less powerful and closer to the lens.



Nikon's compact SB-700 speedlight flash



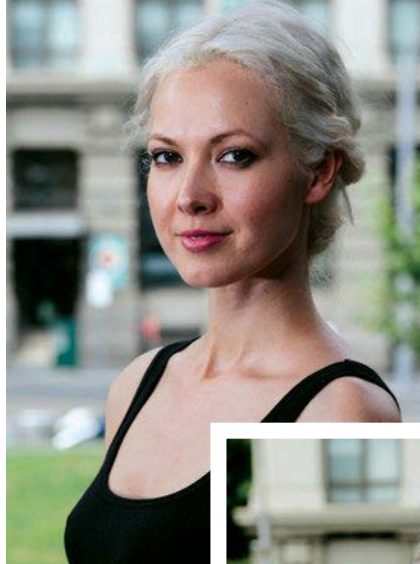
If you have to shoot on-camera flash the best thing to do is diffuse the light. There is a range of light modifiers available that will shape your light and a diffuser provides a softer light with less harsh shadows. It is much more flattering when shooting people. If your flash unit's head can pan and tilt, you are also able to bounce the light off a nearby ceiling or wall. As the light is bouncing off a larger source (the wall or ceiling), it softens the light and makes it more directional and natural looking. Make sure that the surface you are bouncing the light off is neutral in colour (white or cream), otherwise you will get a colour cast that can be hard to remove when editing. Some external flash units actually have a bounce card built-in that will create a better quality of light.

Off-camera Flash

Remotely firing your flash off the camera will create more depth and definition in your photographs as the directional light provides shape. You can use your external flash off-camera wirelessly or with a cable. Some cameras and flash units have a wireless mode built-in that will fire the flash light/s off in an automatic or manual mode. Generally these use infrared light to fire or a radio signal. Radio does not require line of sight like the infrared so is the better option. If your camera does not have a built-in mode then there are a variety of triggers and accessories that will create a wireless or wired connection.

Key & Fill Light

The key light is the primary light source and generally the more powerful one. It can be a flash unit or if shooting outdoors you may use the sun as your key light. The fill light is the secondary light source, this is generally not as powerful as the key light. It may be a flash, ambient light, the sun or a reflector. Depending on your set-up you may be working with a single light or multiple.



Photography

Metering your Exposure

There is a variety of options when metering your exposure depending on what sort of set-up that you are using. An automatic flash lighting set-up can be metered automatically by the camera and flash with little intervention. When shooting manual though you need to select the settings yourself.

For anyone who has not shot in manual before you are aiming for the exposure meter to be in the centre (at 0) and this is achieved by altering your manual settings of ISO, shutter speed and aperture.

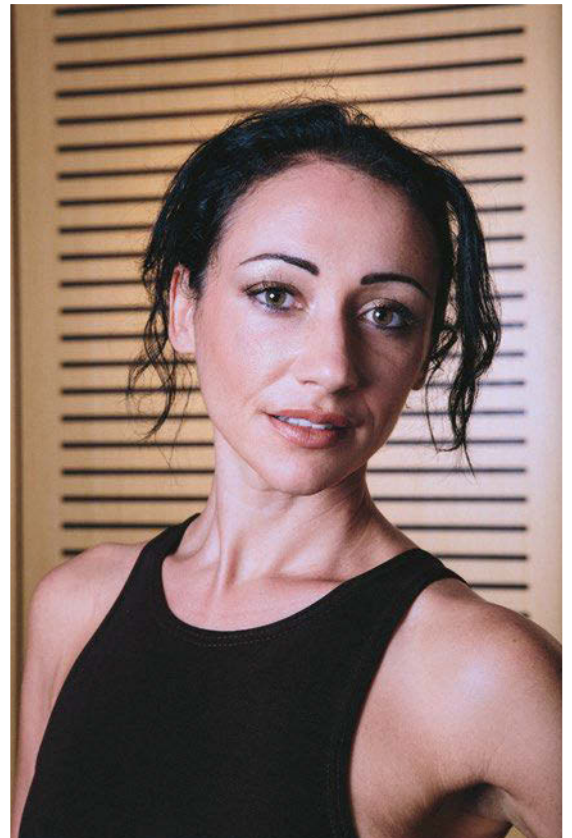
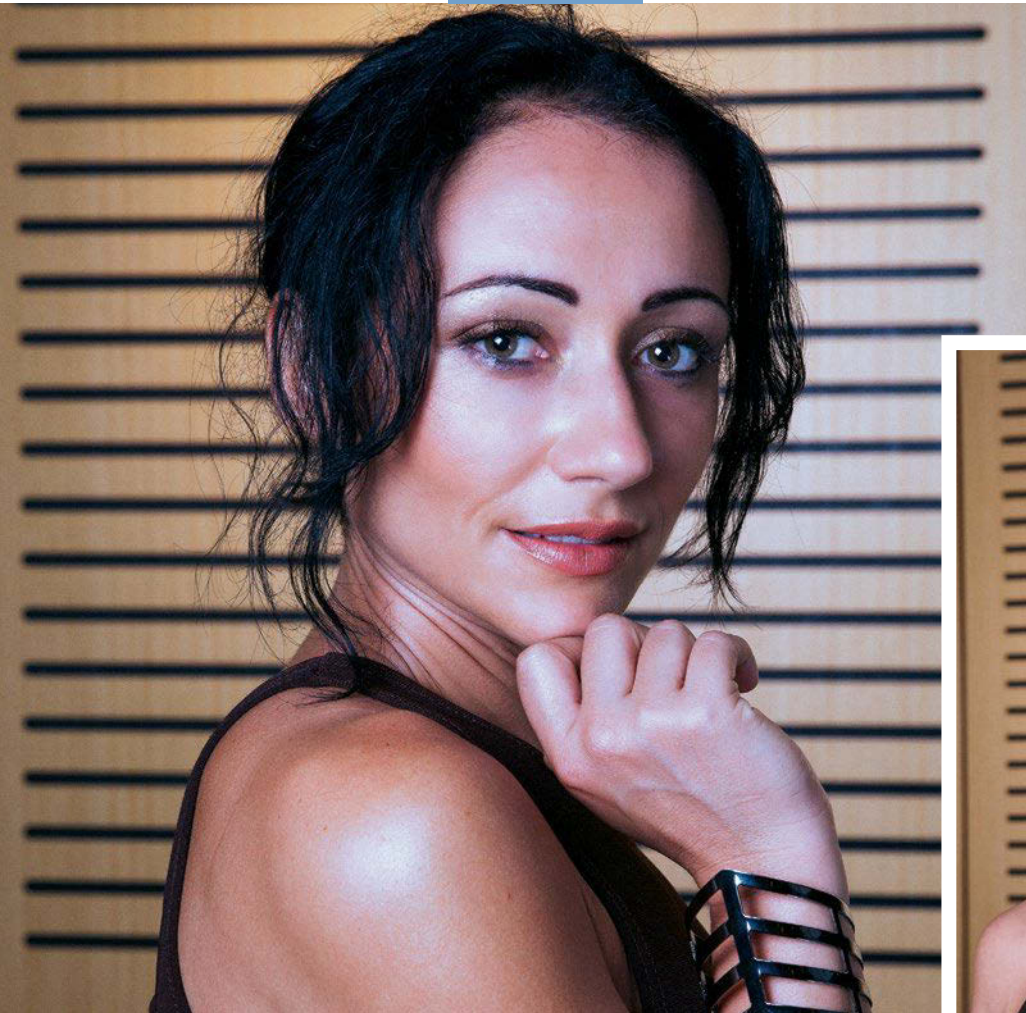
Flash power cannot be metered in camera when using manual mode. It needs to be metered by a specific flash meter that reads the power of the light and then tells you what settings to use or you can meter it by taking a photograph and assessing it on screen. You can look at the image on the screen or read the histogram to judge exposure.

Balancing the Exposure

When shooting flash on location you are often contending with a variety of light sources. These light sources vary in brightness and colour temperature. For outdoor shooting during the day, the sun is obviously your main light source. When



Hahnel Combi – Inexpensive triggers for a basic manual off-camera flash set-up.



Light stands allow the flash to be more easily positioned off camera. A tripod could also be used.

shooting flash on location you can choose settings that will balance the available light source, with your flash creating an even exposure or overpower the available light source. It can be hard to balance your flash in direct sunlight in the middle of the day and often it is best to shoot in the shade and balance the background light. A balanced shot will sometimes look more natural, but the setup you use will depend on the direction of the shoot.

If shooting in an automatic flash mode, your camera and flash can generally co-ordinate a well-balanced exposure, depending on the amount of available light. You can utilise multiple lights and some equipment can set a light ratio where one light acts as the key and others as fill. The camera and flash communicate and cut off the flash when enough light has been put onto your subject. This mode is referred to as TTL mode or Through The Lens metering. For shooting in fast paced scenarios TTL is an easier option.

When it comes to settings, it is important to remember that the available ambient light is

controlled by your three manual settings of ISO, aperture and shutter speed. Changing any of these will alter the exposure (amount of light) that the camera sensor is receiving. This lightens or darkens your image. Flash on the other hand fires at such a quick rate that you cannot use shutter speed to alter the amount of light that the camera reads. Therefore to alter the power of the flash you can change aperture, ISO or the power of the actual flash unit. Most advanced flash units have a manual power option ranging from full power down to 1/128th of full power.

The other limiting factor with most flash photography is the flash sync speed. The flash sync speed is the fastest shutter speed that you can use on your camera that will still synchronise with the flash.

Because the flash is firing for such a short duration, your camera needs to be able to line up the shutter motion. Failure to get the sync speed right will result in a black band on one side of the shot. This generally happens when the camera shutter that is moving across the sensor has captured part of the flash fire but not all of it. Your camera manual will tell you the maximum shutter speed that your camera will sync with. Some camera and flash combos also have a high speed sync mode that will get around this problem.

With these limitations around equipment in mind, when shooting manually, you need to consider what you are trying to achieve and adjust your settings accordingly.

When setting up a shot that balances the flash and available light, generally it is best to alter the settings in order, building on the exposure. When using manual mode you are taking control of the settings on the camera and judging exposure with the light meter or histogram. There is a little trial and error involved where you will move your setting back and forth to get the results that you desire.

Shooting in Ambient Lighting with the Subject in Foreground

Set your ISO to a suitable starting number (e.g. 100 ISO for brighter, 800 ISO for darker). Set your shutter speed to a speed that is within your flash sync range (use a slower speed for less light but something that can still be handheld). Sync speed is often under 1/250th second but this varies between cameras.

Set your aperture to a setting that will provide a correct exposure under the ambient / sun light. If your background is the area that is lit up then expose for that.

Alter any settings to provide a lighter or darker background as required. Meter your flash by either using a flash meter or shooting an image and checking the picture on the back of screen or the histogram. Change the flash power until the light suits the aperture you have set (whites retain detail).

Safe Shutter Speeds to Handhold

The general rule of thumb is that you can safely handhold your camera at a shutter speed 1 over the focal length of the lens without shake. For instance a 100mm lens can be safely handheld at 1/100th of a second shutter speed. A lens or camera with a built-in stabiliser can help to hold the camera steady at slower speeds as will a tripod.

- 20mm lens: 1/25th
- 50mm lens: 1/50th
- 100mm lens: 1/100th
- 200mm lens: 1/200th
- 500mm lens: 1/500th

Light Modifiers

When shooting with a flash, the bare light is quite harsh even when off-camera. For creative control over your lighting, you may want to invest in some light modifiers and shapers. There are modifiers to soften and diffuse the light over a larger area, while others can be used to point the light into an area and light it selectively. Used in different situations the light modifiers can help direct the style of the shoot.

Challenge

Shoot some images utilising flash and available light. Experiment with various levels of available light from bright to dark at different settings. Use a tripod for slow shots with flash and movement, the flash will often partially freeze the action. Get the flash off-camera if you can or bounce the light off a surface. As always, be sure to experiment with various techniques.

Daniel Smith is a Sydney based artist and photographer. He currently works at Digital Camera Warehouse as the Video Producer and Educational Co-ordinator. Daniel has a BA in Fine Arts and is currently studying a Masters in Cross Disciplinary Art and Design at The College of Fine Arts (UNSW). ■

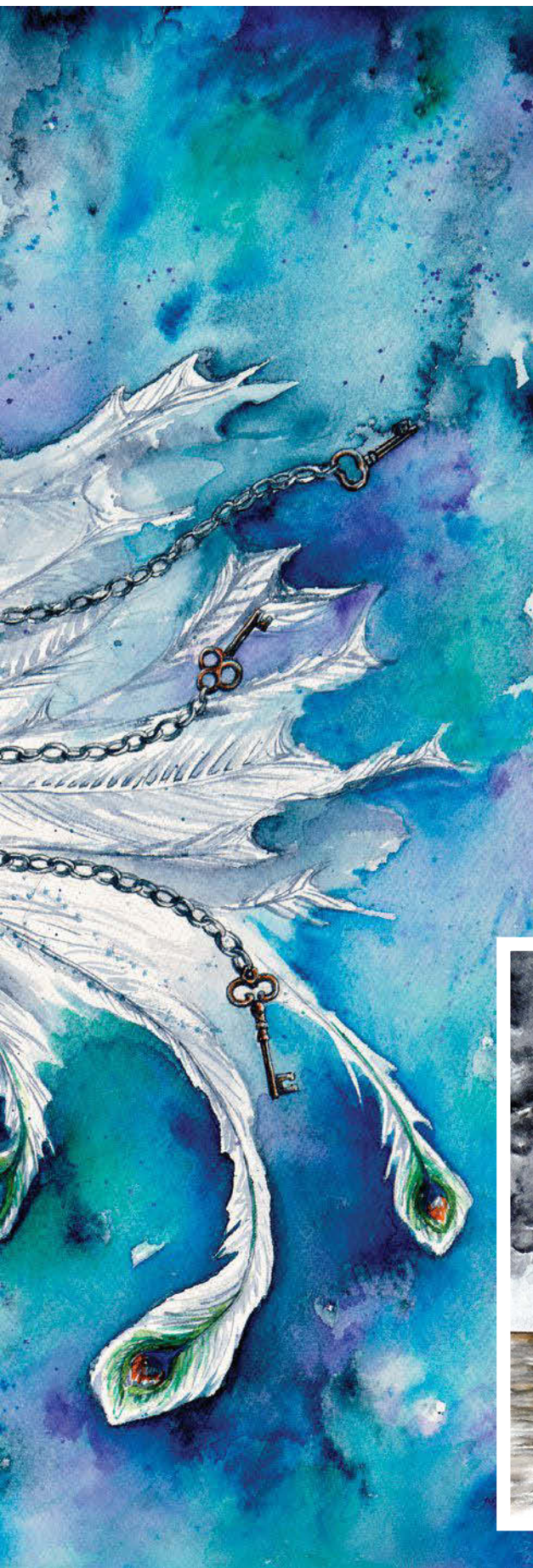
Canon's STE-E3 automatic flash controller that is used in conjunction with Canon speedlites for automatic control.



Umbrella mounts hold a flash and studio umbrella to diffuse the light.



Artist & Curator



This artist divides her time creating new works for display in exhibits, perfecting new techniques, painting pets through her art business, and passionately supporting upcoming artists.

Braden Duncan is an artist and curator by trade, imperfect by choice, and a cog in the machine of human mythology by default. She draws her inspiration from the peculiar minutiae of the human form, symbolism and mythology, the empty spaces left by missing friends, and the intricate elegance created by the convergence of biological and mechanical elements.

Raised by a couple of creatives, Braden grew up immersed in the imagery of classical arts and literature. She began drawing as soon as she was old enough to hold a pencil, and honed her skills in photorealism and portraiture before attending Cornish College of the Arts to pursue a BFA in oil painting and photography. Following graduation, Braden adopted a pair of inquisitive kittens who are fantastic at getting into everything, which necessitated the exploration of a quick-drying but still malleable and non-toxic alternative medium. Thus began her love affair with watercolour.

Distilled from her experience with pencil and oil, Braden's watercolour technique is completely self-taught. She combines the precision and detail of

Braden Duncan

Paintings

Left: Purity Unchained
Below: Steamcrow —
inspired by the writings of
Richard Ellis Preston, Jr





graphite drawing with the layering and colour blending of oil painting, and the result is playful and often unpredictable. Watercolour also offers the advantage of drying almost instantaneously, which allows for the creation of a large number of pieces in a short period of time. Watercolour: the perfect medium for the proactive artist and the procrastinator alike!

Concerned with the impact of pervasive technology on organic evolution and fascinated by the aesthetics of the Steampunk subculture, Braden is forging a visual pantheon of human and animal forms augmented with mechanical adaptations. Her "Mechanical Aviary", "Clockwork Swarm", and "Dapper Black Kittens" exist as new beings for a bio-industrial world. Braden's favourite muse is her tiny black kitten Diesel. Being adorable is Diesel's job, and she takes it very seriously. Painting her own kitten inspired Braden to start painting pets for friends and family as well, and through her Clockwork Art business, she now has the pleasure of painting animals from all over the world.

Paintings

This page

Left: An Elegant Ruff

Below left: Timelapse

Below right: Maleficents

Familiar

Opposite page

Top left: Clockwork Corsair

Top right: The Curators

Bottom left: Something

Borrowed, Something Blue

Below right: Clockwork Elegance





Braden shows primarily in the Pacific Northwest, USA, and her exhibit spaces have included Bherd Studios, Gargoyles Statuary, Ghost Gallery, Krab Jab Studios, Ltd Gallery, Otherworlds, Red Raven Gallery, Studio X-17, True Love Gallery, and the comic and pop culture convention circuit. She is the co-founder of the Seattle Arts Coalition, writer of Art Scene Seattle, manager at Echo Echo Gallery, and a member of the international Red Siren Artist Collective. She is a passionate supporter of helping emerging artists develop professional art practices and find venues for their work in Seattle and beyond.

Contact details:

Email: clockworkartshop@gmail.com

Web: clockworkart.com ■



Braden Durcan

Raven Wing: A Study in Clockwork

MATERIALS

- Canson Aquarelle fine grain cold press watercolour paper
- Mechanical pencil
- Kuretake water brushes (fine, medium, large)
- Kosher salt
- Artist's tape
- Paper towels
- Liquid Watercolours (combination of Daniel Smith, Cotman & Windsor Newton brands):
 - Burnt Sienna
 - Paynes Grey
 - Raw Sienna
 - Raw Umber
 - Yellow Ochre

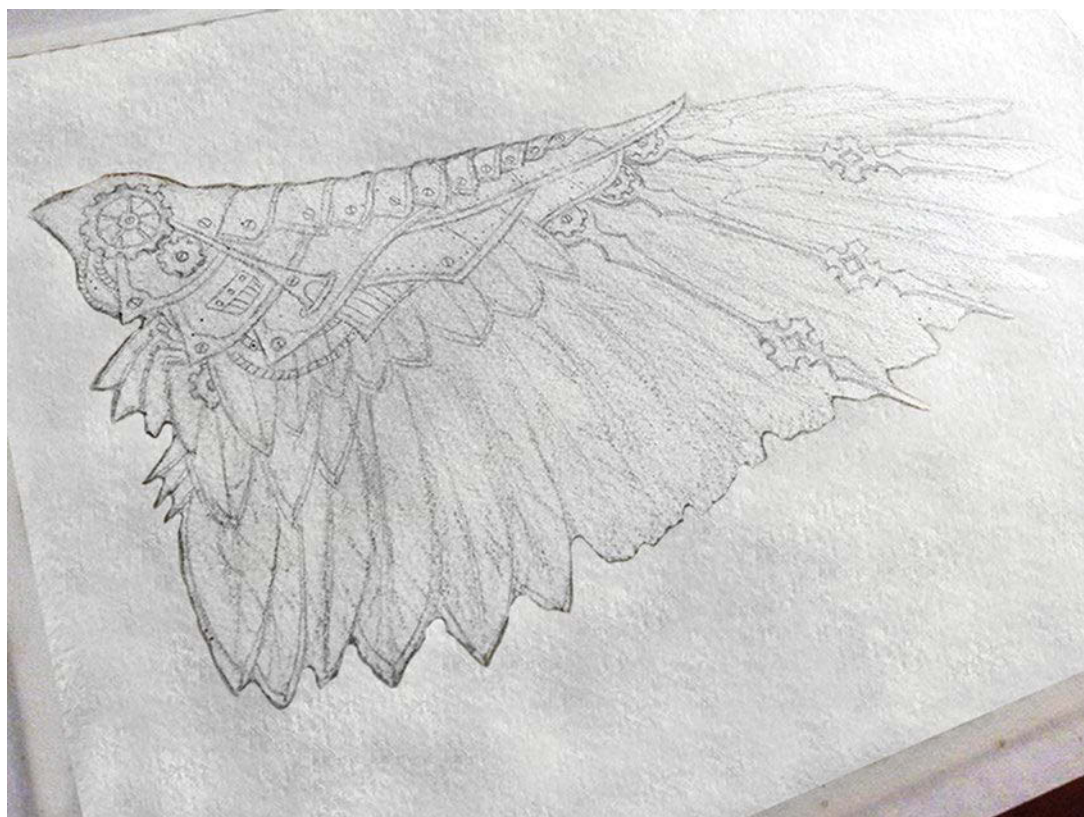
Skilled techniques and clever choices of colours creates this evocative work.

Step One

Draw out the composition in pencil and fix it to a rigid surface with artist's tape. Artist tape detaches more cleanly than masking tape, and taping down the composition ensures that it remains flat and that any excess water is contained.

Step Two

Using a saturated large brush, wash the background with clear water, avoiding areas of future detail, and begin dropping in background pigment, playing with 'wet into wet', 'dry into wet', 'wet into dry', and 'dry into dry' techniques.





Br/14

Final Step

Letting salt dissolve into wet areas can create interesting textures.

Step Three

After the background dries, using a fine detail brush and Paynes Grey, block in the detail outlines. Blot brushes on paper towel as needed to achieve the desired saturation. Nearly dry brushes work best for details.

Step Four

Using fine and medium brushes as needed, fill in the shadows with Paynes Grey, working from dark to light, dense shadow to highlights. Reserve the white of the paper for the brightest highlights. >>



Step 2



Artist's Tips & Hints

- Water brushes are both versatile and efficient! Water is stored in the refillable, squeezable handle so there's no need for a water dish. Nibs are interchangeable, and come with caps to keep them clean for storage and transport.
- Tube-based watercolours are already wet, so they allow for painting with a higher density of pigment without having to dilute with water.
- Believe in yourself and your artistic vision! Challenge yourself to explore new concepts and new techniques, and look for inspiration in unconventional places. Be supportive of your fellow artists, and support your local art scene!

Step Five

Using fine and medium brushes as needed, working from dark to light, add additional colour layers to achieve the desired effect. Using the large brush, heavily saturated with water and pigment, tap the brush lightly over the composition to create a splattering pattern.

Final Step

After the composition dries, carefully remove the artist's tape and scan the image for your

records. A flatbed scanner for smaller pieces or a professional scanning service for larger pieces works wonderfully.

The scanned image can be retouched and resized for reprinting, and the original painting can be matted and framed for display or sale.

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**Claude
Monet and
his influence
on Austrian
Landscape
Painting**

Looking at Monet

The autumn exhibition at the lower Belvedere's Orangery was devoted to Claude Monet, one of the principal practitioners of Impressionism, and the profound impact of his painting on Austrian art.

Besides Edouard Manet, the Viennese art scene of the late nineteenth and early twentieth centuries regarded Monet as the central and formative figure of French Impressionism. His works were on display in exhibitions at the Künstlerhaus, the Secession, and the legendary Miethke Gallery, and were known to his

contemporaries from periodicals and books.

The most outstanding show, entitled *The Evolution of Impressionism in Painting and Sculpture*, was held at the Vienna Secession in 1903, where the modern gallery (the institution preceding today's Österreichische Galerie Belvedere) acquired Monet's painting *The Chef (Monsieur Paul)*; later on, *Fishermen on the Seine at Poissy* and one of his masterpieces, *Garden Path at Giverny*, were added to the collection.

Monet's influence on Austrian painters and photographers was immediate and multifaceted. Some artists adopted his stylistic handling, while others were interested in his pictorial motifs, compositions, or conceptual approaches.

The recent exhibition at the Belvedere assembled works by Monet that were either on view in Vienna around 1900 or served as models, and presented them with selected paintings and photographs by Austrian artists active during the same period. Both this juxtaposition and historical documents allow us to trace Monet's impact on domestic art production, such as by Gustav Klimt, Emil Jakob Schindler, Max Weiler, Olga Wisinger-Florian, and Ludwig Heinrich Jungnickel.

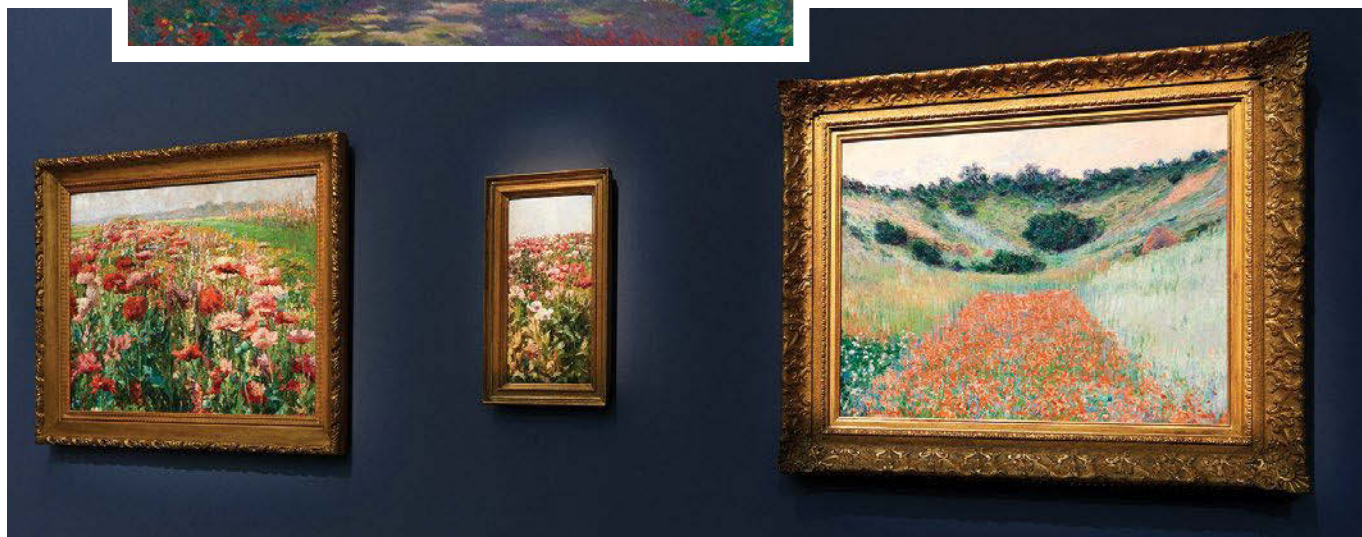
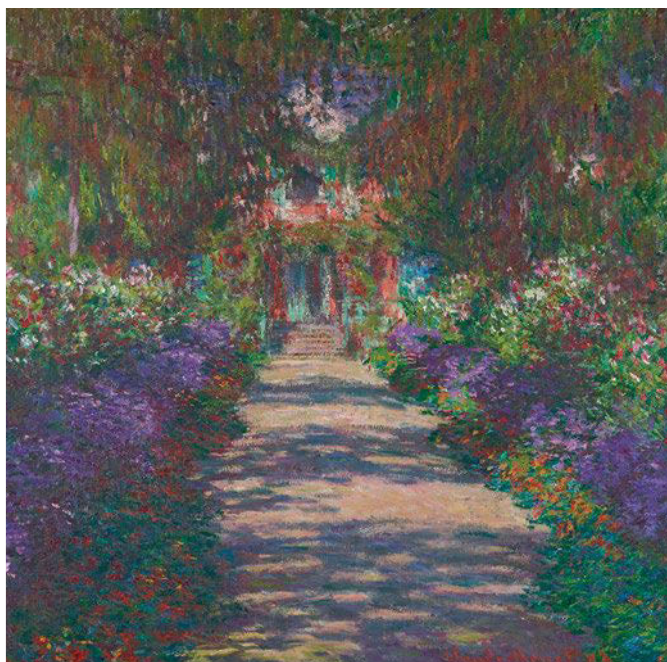
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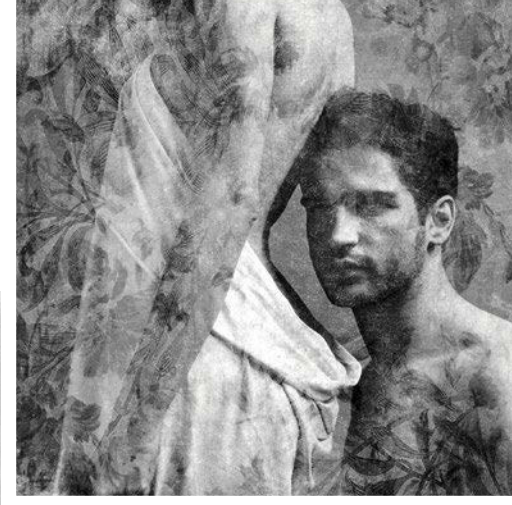
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Web: www.belvedere.at



Tree of Life



Since Adam and Eve were both sent down to the Earth because of the forbidden fruit, the endless story starts and will remain forever as the Tree of life story. Man and woman. What are they, and why, each alone and if together? How much they are alike and different? How much the differences are due to nature, how much to culture?

This latest series of works, Tree of Life, questions about the relations between men and women, and the fear, from the society and from failure, that stereotypes their relation. Tree of Life is about what keeps men and women apart or together. Tree of Life expresses phases of love, confrontation, emerging, separation, self-confidence and being one.

Marwa Adel' s artworks combine carefully posed photographs of models with symbols of fragility such as leaves, flowers and or torn paper. Once again, Marwa used the bare human body as a metaphor for the thoughts and feelings hidden inside it. The anonymous characters in Marwa's photographs appear fragile and lonely, and yet you can feel the sea of emotions surging within. Their bodies are exposed, yet they conceal their thoughts, desires and feelings. These works represent no one and every one, hiding their identity to try to look like anyone else because they want to be accepted by society, but their tense bodies speak about how painful it is to hide the truth.

Marwa Adel is a visual artist passionate about photography. Since the beginning of her career, Marwa has defied traditional norms by using pictures of the

human body in her work. She has a Master's degree in advertising and is a Lecturer Assistant at the Faculty of Applied Art at Helwan University, Cairo. She has won many awards for her bold and powerful creations.

Solo Exhibitions

2013 Faceless, Art Sawa, Dubai, UAE
 2012 The Journey, Safarkhan Art Gallery, Cairo, Egypt
 2012 French Institute, Alexandria, Egypt
 2012 French Institute, Cairo, Egypt
 2012 Hiding, Art Sawa, Dubai, UAE
 2011 Momentum, Safarkhan Art Gallery, Cairo, Egypt
 2010 Floral Sensation, Safarkhan Art Gallery, Cairo, Egypt
 2010 Memory, Art Sawa, Dubai, UAE
 2009 Whisper, Safarkhan Art Gallery, Cairo, Egypt

Prizes

2013 Best Arab Photographer, Sharjah Photography Competition, UAE
 2012 FIAB Gold Medal, Al Thani Photography Award, Doha, Qatar
 2012 FIAB Medal, Emirates Photography Competition, Abu Dhabi, UAE
 2012 Youth Salon of Cairo Num 23, Egypt
 2012 Golden Prize, 9th European, Arab Photography Festival, Germany
 This exhibition, from December 2014 until January 2015, was held at Artsawa in Cairo.

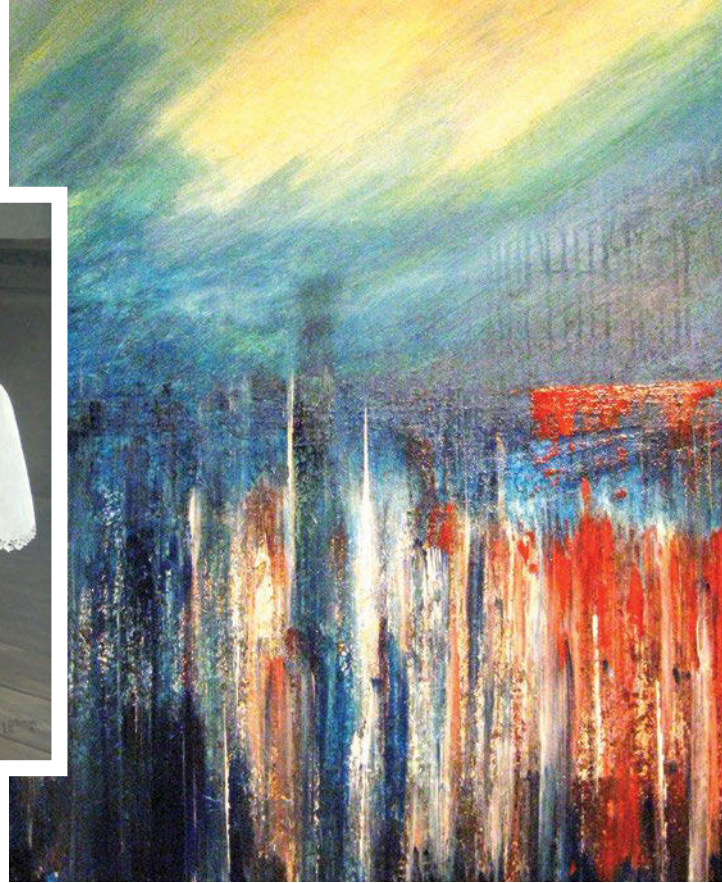
Email: info@artsawa.com

Images

Far left: Mine, 2014, 1-3 +A.P, Photography and Computer Graphic , 100 x 100cm
 Left: Relief, 2014, 1-3 A.P, Photography and Computer Graphic, 100 x 100cm
 Above: Somebody that I Used to Know, 2014, 1-3 A.P, Photography and Computer Graphic, 100 x 100cm

GALLERY

INTERNATIONAL



Echoes of Sunset

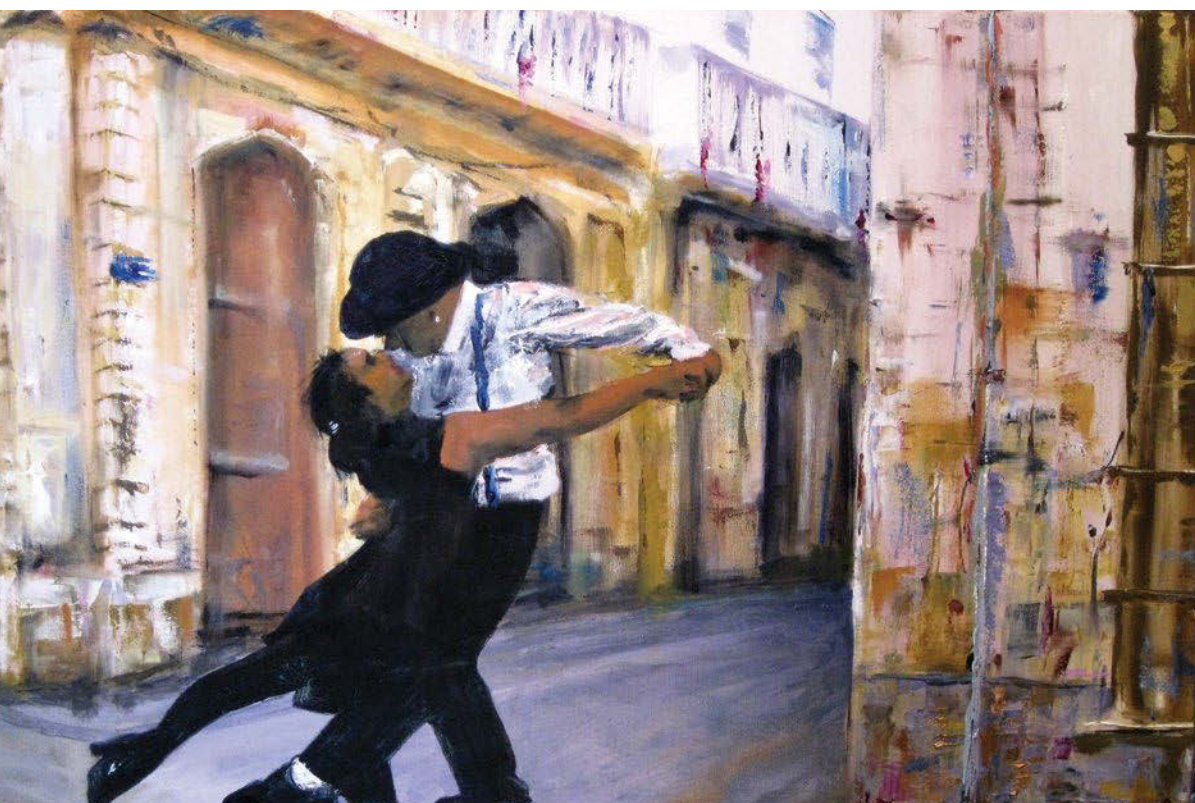
Artrium Gallery Showcase Exhibition

New Zealand's Artrium Gallery presents the 2015 Showcase Exhibition to celebrate some of its favourite artists of 2014. These quality artworks not only have style but breathe life into the room, from the realistic Nana's Tablecloth to the Impressionistic Street Dancers, full of light and energy, and the abstract Echoes of Sunset oozes calmness and serenity while immersing us in a world of colour. This exhibition includes a variety of styles,

subject matter and media - something for everyone to enjoy.

Artrium Gallery represents local emerging artists and hosts monthly themed exhibitions. Since opening in 2010, Artrium Gallery continues to support the Wellington community through original initiatives, promoting talent while launching artistic careers.

Web: www.artriumgallery.co.nz



Images

Above left: Nana's Tablecloth
Above right: Echoes of Sunset
Left: Impressionistic Street Dancers

Juan Muñoz

The Marian Goodman Gallery recently held an exhibition of selected works by Juan Muñoz from 1984-2001. Curated by Russell Ferguson, it was accompanied by a catalogue.

Three key works by Muñoz were featured: the sculptural installations *Thirteen Laughing at Each Other*, 2001, *Many Times*, 1999 and a *Figure Hanging from One Foot*, 2001. These were accompanied by works on paper and early wall sculptures. Including works such as empty or occupied balconies, isolated figures, and those laughing and in conversation, this group of works often puts viewers in an ambiguous position, looking but also seemingly being looked at. The work suggests, as Russell Ferguson writes, "the tension between the comfort of the group and the desire for individual autonomy."

Regarded as one of the most important sculptors of his generation, Juan Muñoz was known for his return to the human form in art and for his emphasis on the relationship of sculpture, architecture and the viewer. In sculptures, drawings, 'conversation pieces', and immersive installations, he often placed the viewer in dramatic relationship to space and objects that were at once architectural and implied narrative or silence, a sense that something had happened or was about to happen. His sources ranged from literature, architecture, mythology, to music, film, theatre, poetry. Ever the storyteller, his artistic activity extended to plays for radio and theatre, writings and essays. Frequently, Muñoz's sculptural tableaux offer the viewer an experience of physical passage through interior spaces, suggesting a psychological landscape of presence and distance, labyrinths and solitudes, urban scapes and empty interiors, the collective and the individual.

"I sometimes feel that [some of] my work is about waiting, waiting for something to happen; on the one hand afraid in case it does happen, or even wishing that it had never occurred. It is like keeping a work in that state that we would call desire- keeping it at that level of desire, just holding it there that wish, that uncertainty, keeping the work still just here. Or like watching a door which one day a person might open." Juan Muñoz in *Monologues and Dialogues*, 1997



Muñoz' work has also most recently been shown at Turner Contemporary, Kent, UK (2013) and the Clark Art Institute, Massachusetts (2010). Important retrospectives of his work include those at the Museo Nacional Centro de Arte Reina Sofía, Madrid (2009), Tate Modern, London and the Guggenheim Bilbao, Spain (2008), the Musée de Grenoble Grenoble (2007), K21 Kunstsammlung, Dusseldorf (2006-2007); Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Museum of Contemporary Art, Los Angeles (2003), The Art Institute of Chicago (2002), the Contemporary Arts Museum, Houston (2003).

Recent group shows include Manifesta 10 at the State Hermitage Museum, Russia (2014), *Damage Control: Art and Destruction Since 1950* at the Kunsthhaus Graz, Austria (2014-2015); *Kaboom! Comics in Art*, Museum für moderne Kunst, Bremen, Germany (2013); *Echoes of Silence*, Neon, Athens (2013) and *Inside|Out*, Speed Art Museum, Louisville, Kentucky (2012).

Marian Goodman Gallery

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W: www.mariangoodman.com

Forthcoming exhibitions in 2015 include a solo exhibition at the Hangar Bicocca, Milan, Italy curated by Vicente Todolí, which will open April 9 and run through August 23, 2015.

Images

Top: Juan Muñoz
Many Times, 1999
Polyester resin
Each figure approx.: 63 x
15-3/4 x 15-3/4 in. / 160
x 40 x 40 cm

Above left: Juan Muñoz
Sydney Balcony, 1991
Polyester resin, cloth,
plaster and steel
42-7/8 x 36-3/16 x
12-9/16 in. / 109 x 92 x
32 cm

Above right: Nimes Balcony,
1994 / Iron / 32-5/8 x
35-3/8 x 7-1/16 in. / 106
x 78 cm / Inv.#16479
*Figure Hanging from One
Foot*, 2001 / Bronze and
galvanized steel / 70-3/16
x 27-1/2 x 33-7/16 in.
/ 180 x 70 x 85 cm /
Inv.#8065

Untitled, 1992 / Oilstick on
paper / 42-1/4 x 30-3/4 x
1-1/2 in. / 107.3 x 78.1 x
3.8 cm / Inv.#16485

Gallery

Scratchboarding: The Tattoo Needle

In this issue I'm going to create a portrait entirely by using an unusual tool, the tattoo needle.

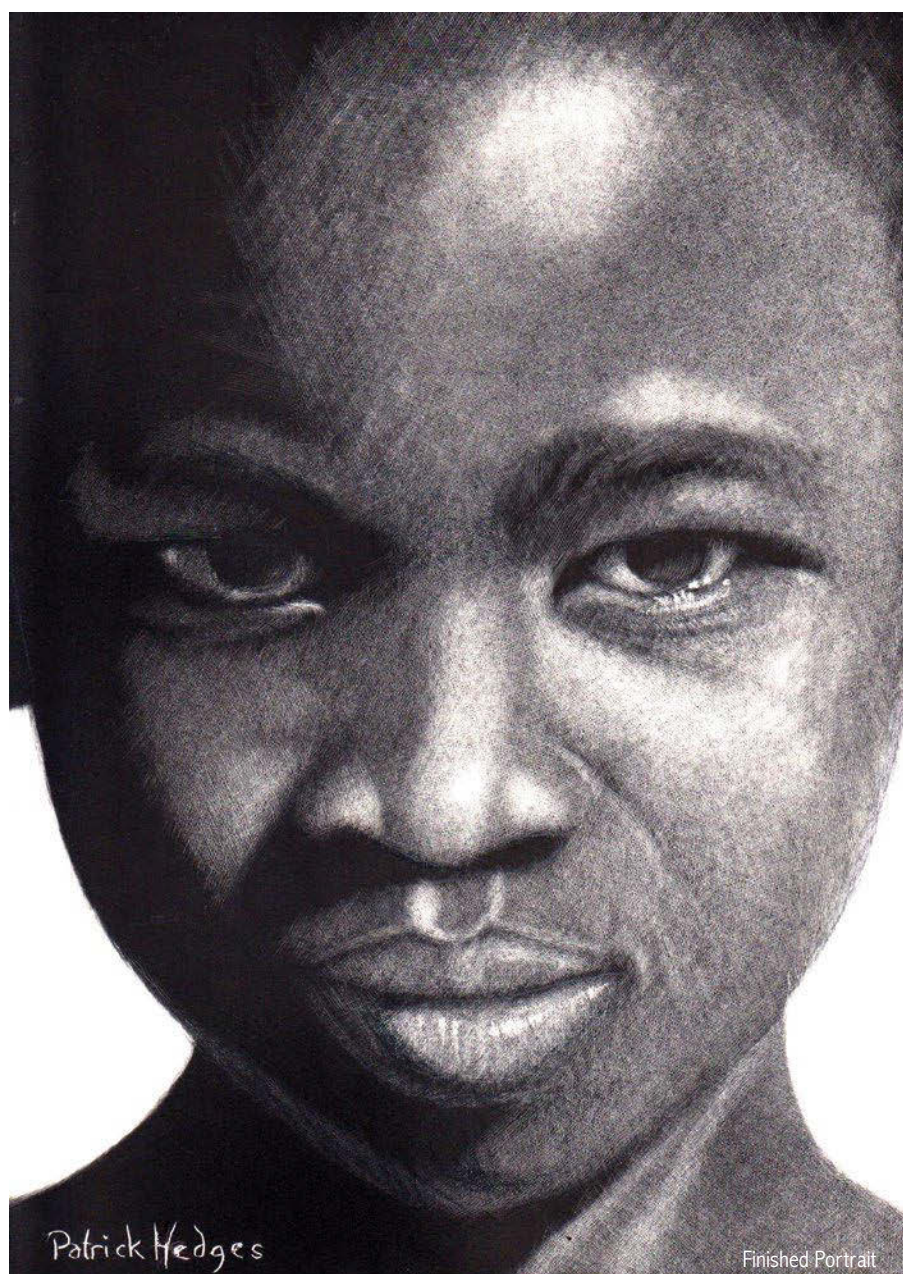
I find scratchboard to be such a fabulous medium. It's incredibly versatile – you can colour it or have it black and white, you can use it expressively or for fine intricate detail and you can use a variety of tools to get exactly the effect you wish for. In fact you can use anything that will create a mark as a tool, so your imagination is the only limiting factor. I have a scratchboard friend who carries his toolkit wherever he goes and this kit includes drills, sandpaper and even rocks along with the usual assortment of blades, pens and brushes.



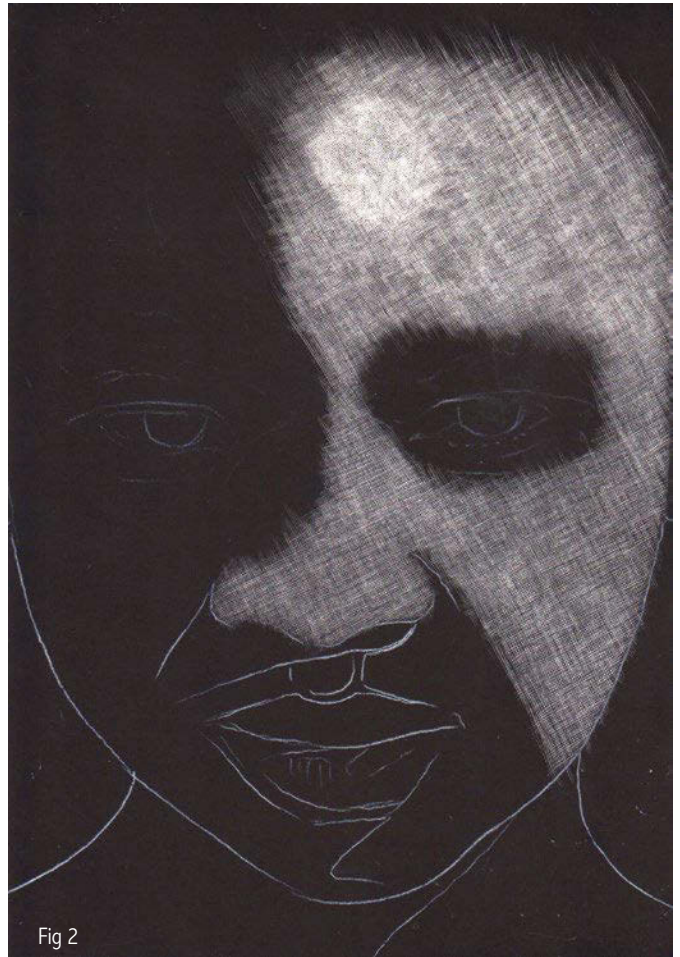
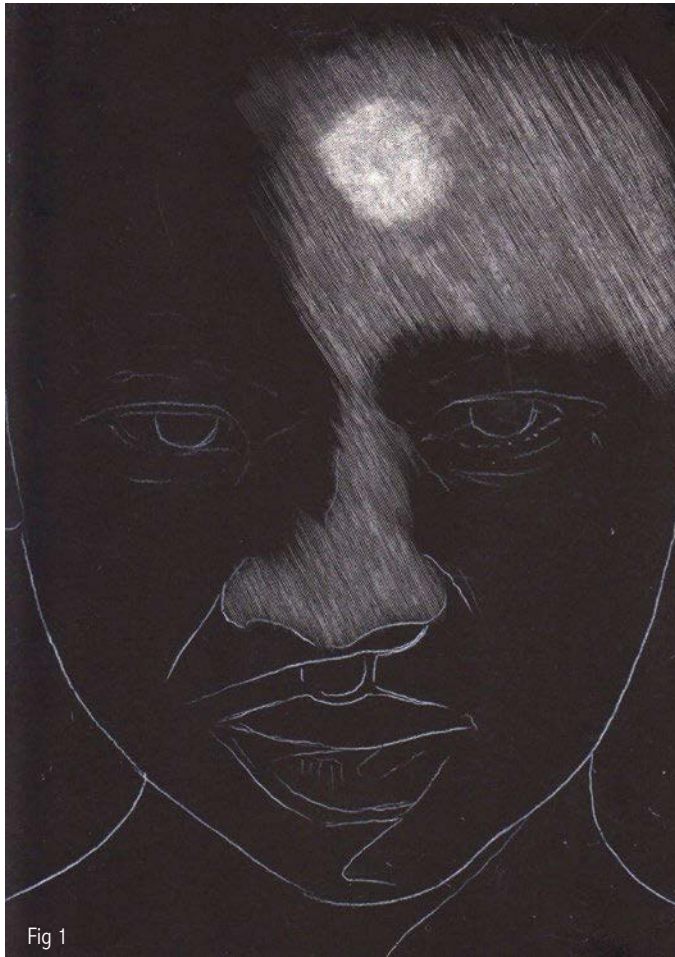
Tattoo needle in clutch pen



Tattoo needles



Finished Portrait



The non-traditional use of tattoo needles.

I have used a range from “four flat” to “twelve flat” needles (four to twelve points side by side as seen in the pictures). The ones I order come looking like this.

You can get tattoo needles on the internet very easily. The company I used gave me the third degree to make certain I was bona fide (they get a lot of dodgy customers apparently), but once I'd shown them my art, they processed the order.

Insert it into a 2mm clutch pencil holder for better grip. Experiment with how far you need to insert the needles to get the amount of flex you want. Too much flex will make them hard to control, too little may give you harsh lines.

We've talked about cross hatching in previous articles and this technique is perfect for use of the tattoo needles. Draw parallel lines with the needles, then rotate 90° and draw more, then rotate 45° repeat and finally 90° and repeat. Your lines will end up looking like this.

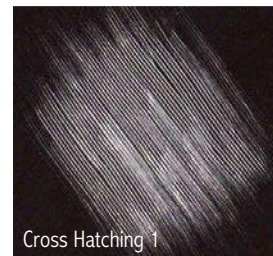
As you can see, you can gradually get a smoother and smoother effect which looks unique.

A word of caution. I use this technique to create a desired effect. It may be tempting to use tattoo needles to save time (which indeed happens), but if that is your goal it will probably be reflected in the quality of your work. Use the needles to create that unique look and the time saving serendipity will come along anyway.

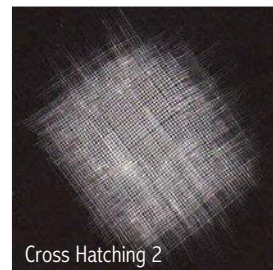
Namibian Girl

Here is a portrait of a young schoolgirl I met on one of my travels to Africa. After my usual simple drawing using a grid system, I start removing the light areas, using the cross hatch method of lines at 90° to each other, then 45° et cetera until I achieve the lightness I desire. The needles takes some getting used to but are incredibly good for getting 'even' skin tones. (Fig 1 and 2).

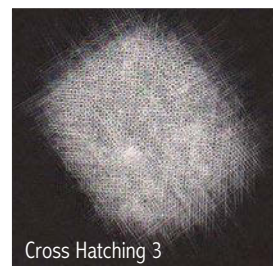
For smaller areas like the eyes, I simply use less needles (the “flat four” in this case). When the needles feel blunt, simply



Cross Hatching 1



Cross Hatching 2



Cross Hatching 3

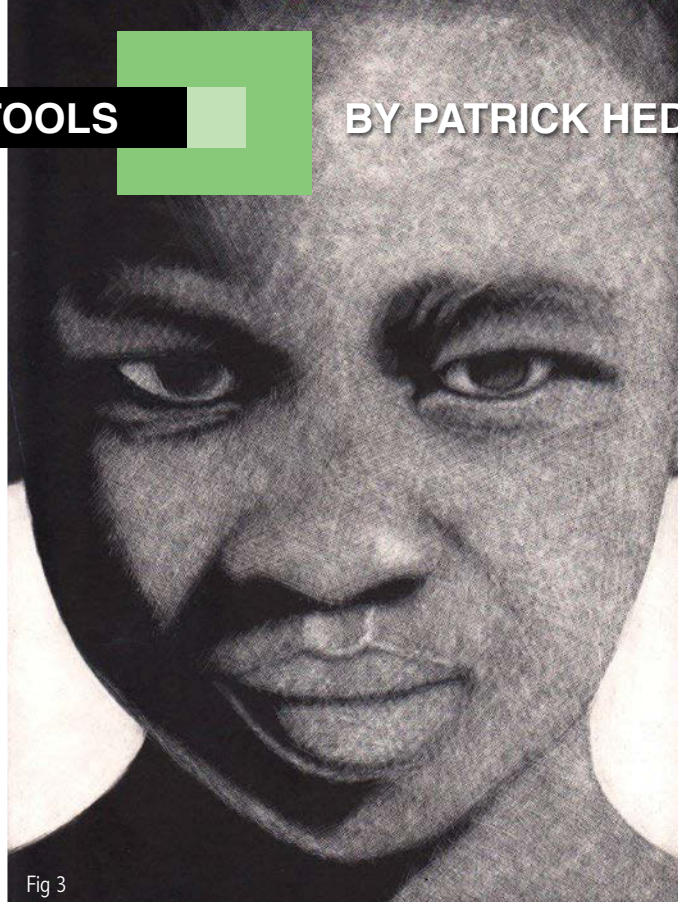


Fig 3

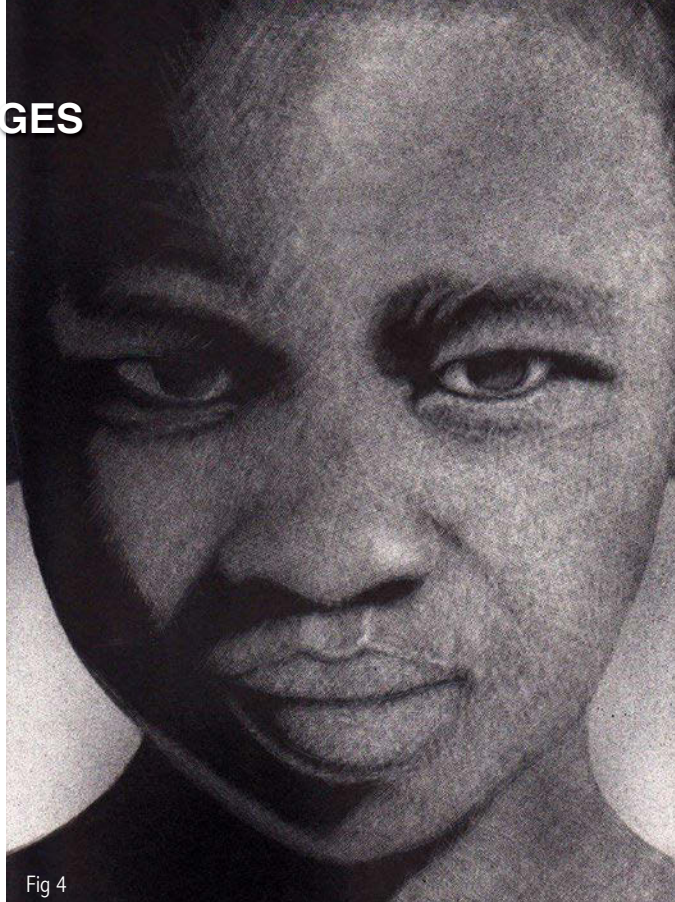


Fig 4

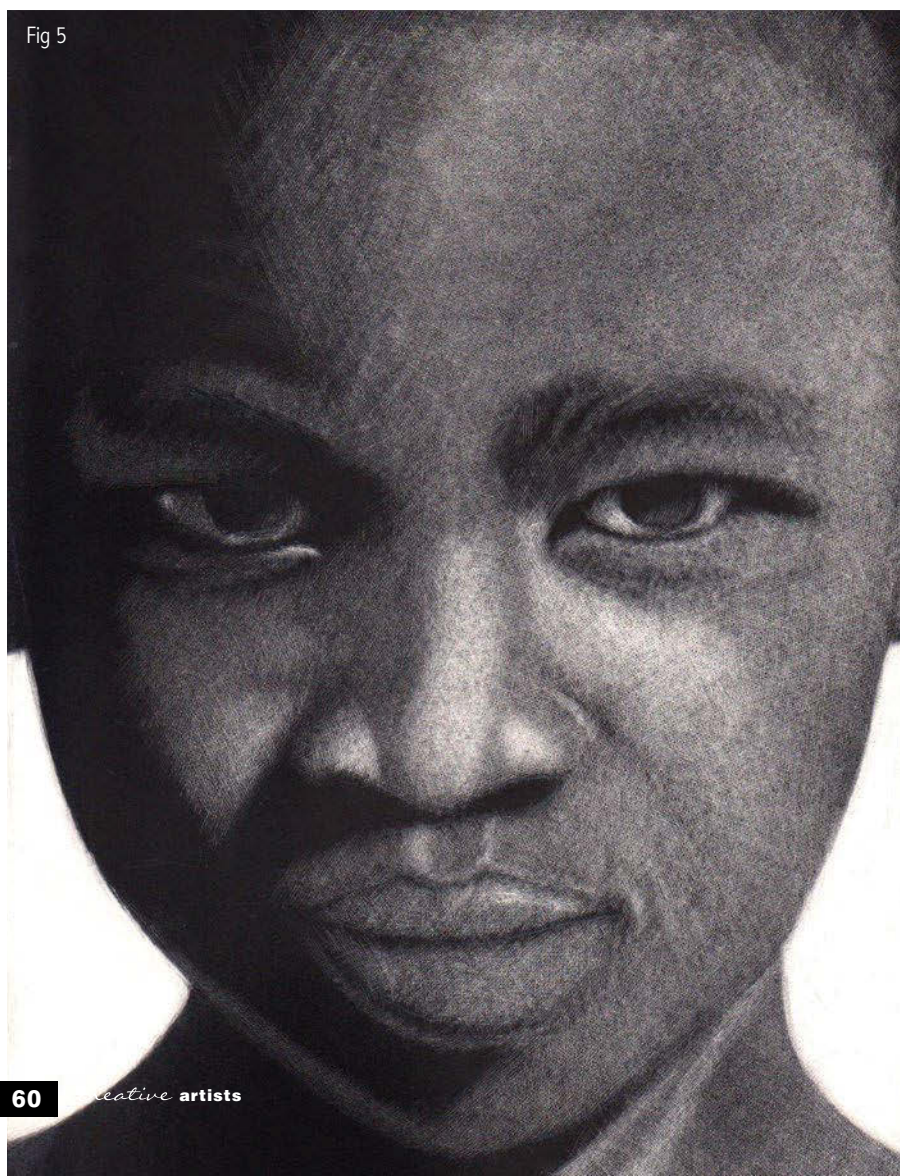


Fig 5

turn over in your hand and use the other side. You'll get quite a lot of use out of one tattoo needle this way.

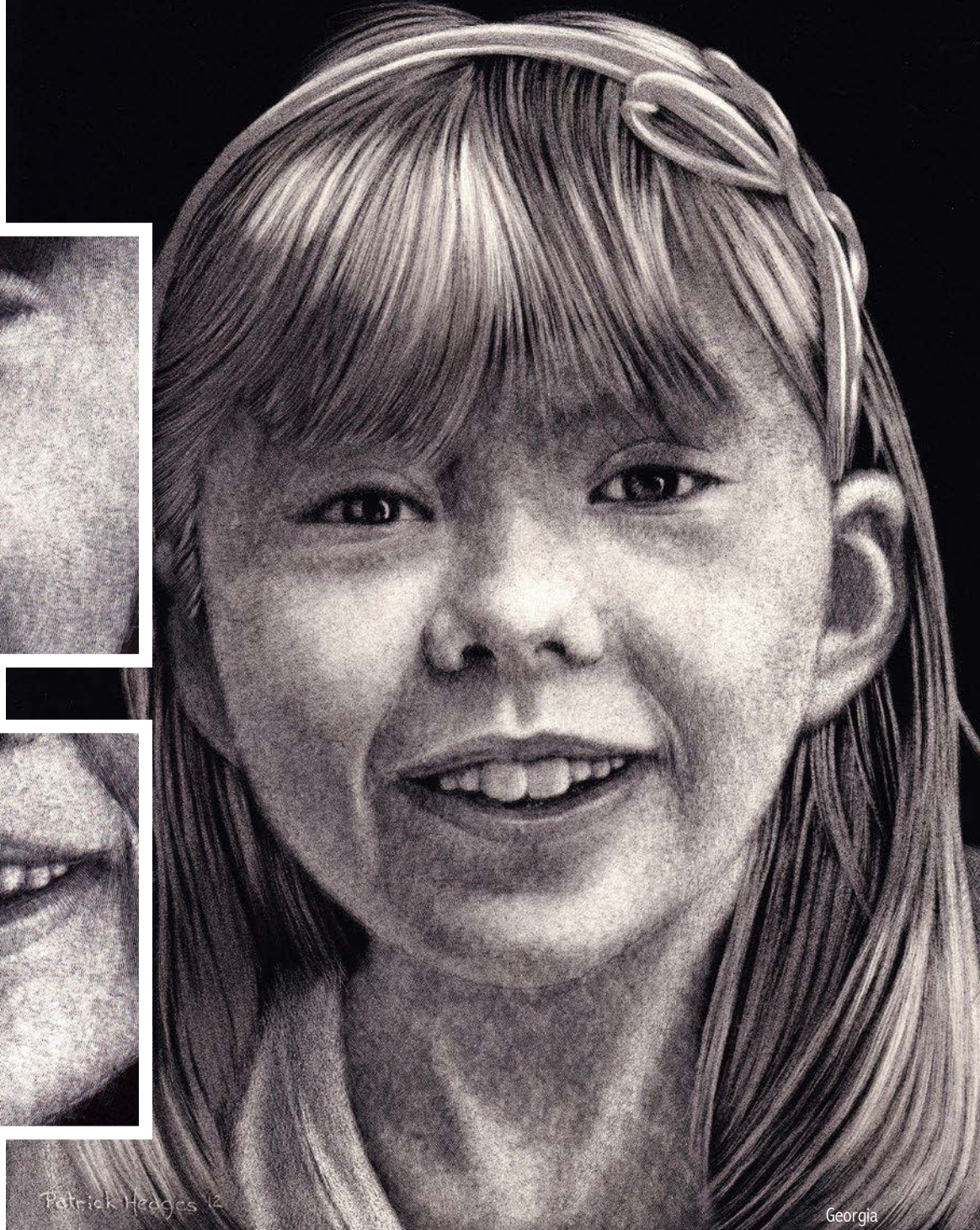
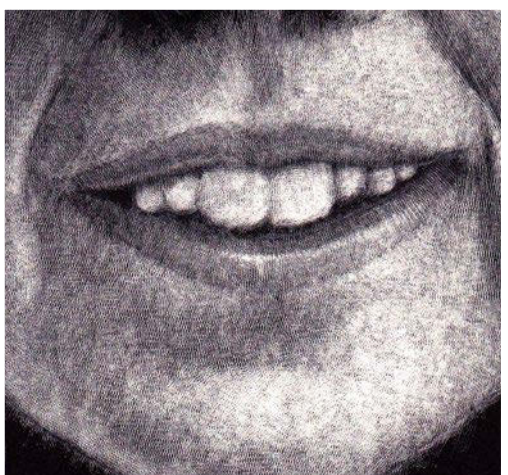
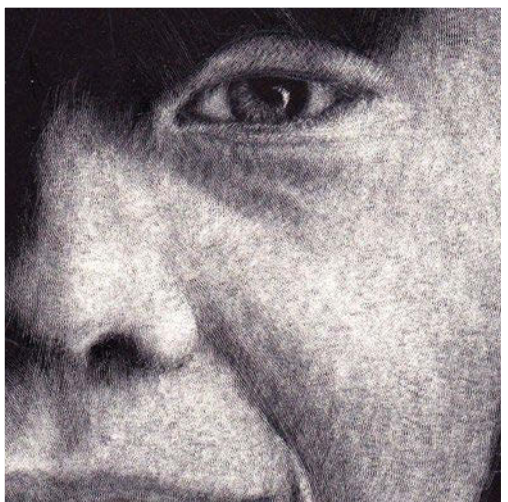
I keep working until I've finished the whole face, but as you can see, the tones are all far too even.

This is where the magic happens where we now create some light and shade. I airbrush diluted Indian ink over the whole face. If you haven't got an airbrush, simply use a large watercolour brush. I haven't been too careful with aiming the airbrush although I have darkened areas that needed accentuating slightly. (Fig 3)

And now I simply go back in with my tattoo needles and lighten the skin in the areas where it's needed. (Fig 4)

Finally I create the highlights to give the face, eyes and lips some real form. (Fig 5)

This entire portrait was created with only tattoo needles and diluted ink. You can get quite accurate with a bit of practice. (Finished Portrait)



Patrick Hedges '12

Georgia

Georgia

The following piece is of my nine-year-old niece which again shows how useful the tattoo needles are. Her hair was created with the use of a fibreglass brush which was discussed in Creative Artist Issue 4.

I hope these tools, tricks and techniques have been useful to you. Have fun and just go for it. Consider each board you use as a learning experience and enjoy the process, not just the outcome, and don't forget to send in pictures of your efforts for us to look at. ■

Biography

Patrick Hedges has been juried as a Master of Scratchboard Art in the International Society of Scratchboard artists (ISSA). He was born in Uganda and lived all over East Africa until he was 14. After a further 12 years in England he moved to Adelaide, South Australia and has lived there ever since. He is madly passionate about wildlife and people groups of the world, travelling somewhere different every year to get more reference

material for his art. The Namibian Girl is from one of those travels. He has exhibited around the world and his favourite achievements are winning the People's Choice Award at the inaugural ISSA show in California in 2012, the President's Award for the Wildlife Society of Australasia in 2010 and having the great primatologist Doctor Jane Goodall, Dame of the British Empire and United Nations Messenger for Peace, open one of his shows in 2008.



Always with Passion

Imploring people to take notice, this artist highlights the plight of endangered and exploited animals via her canvas.

I'm unable to recall the "beginning" of my creative pursuit, as I have been deeply involved with visual arts since early childhood. Early on I used "amature" materials and simple mediums, such as school markers for comic strips and No 2 pencils for shaded drawings. I went on to exploring acrylics throughout high school until I entered undergrad when I was introduced to oils and charcoal, by way of figurative and still life observation. After a few years working as an Art Director and instructor in my home state, I was accepted into the Graduate

Program along with scholarships to the New York Academy of Art in Manhattan.

Grad school provided for me a broad range of reference, opening my eyes to technical and conceptual possibility. Relocating and living in NYC I feel was the best move for me in terms of cultural awareness and experiencing the "Art World" at its megacentre. Having been fortunate to have mingled amongst Academy affiliates with the likes of Eric Fischel, Jeff Koons, and Neo Rauch, and taken a Masters Class instructed by Jenny Saville, I feel I was

exposed to a spectrum of contemporary art insight. Just as well, as meeting and sharing my work with high profile individuals like Justin Timberlake and supermodel Alek Wek through extravagant events like the Tribeca Ball, and participating in Sotheby's auction events has exposed me to the higher realms of social gatherings encompassing the art scene.

After getting acquainted with and woven into the city's art culture, I began experiencing some press and media exposure, encouraging me further in my pursuits. My most memorable experience in NYC was being chosen to represent the Westminster Kennel Club's 135th Anniversary media image. This earned me the privilege to have my drawing featured as the poster image for all media involved with the annual renowned Madison Square Garden event. I was featured on national television and other media.

Since then I have shown in various group shows and fairs in NYC, Florida, and Berlin, Germany where I currently live. I have also exhibited in several shows and a solo show through the Accesso Galleria in Pietrasanta. With Accesso Galleria's representation, I will be participating in this year's Venice Biennale at Palazzo Mora.

"Chased into the Dark" is my on-going series concentrated on the human connection toward all exploited and endangered animals. To be exploited is to be dismissed of one's full beauty and potential ... discarding the wholistic essence in favour of a part.

Many creatures who inhabit the earth with consciousness and a will to live are exploited and stripped down to a mere commodity. Of course, nature has its way of balancing its populations >>

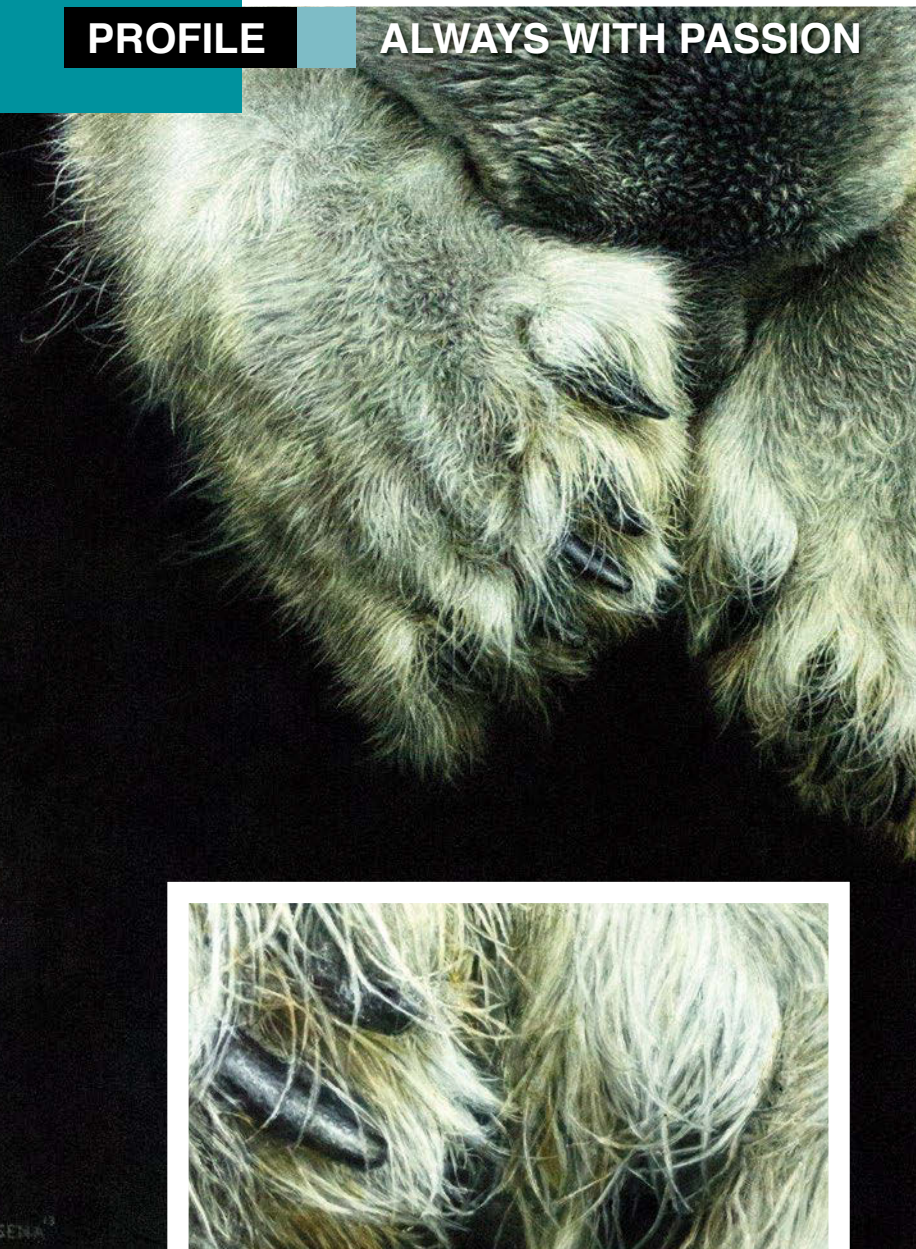
Paintings

Below: Exploit and Exploit close-up

Opposite page: Gunpowder Grey and Gunpowder Grey close-up



Amber J Sena



Paintings

Above left: Sink or Swim and Sink or Swim close-up
Above right: PLentiful

Opposite page:
Top: Scent of Indulgence
Below: Skin Deep and Skin Deep close-up

and maintaining progressiveness, but over the centuries it's humans who seem to have lost touch with their position in nature and have become the most destructive creatures on the earth, disrupting this order and wiping out entire species at a time in order to meet commercial demand. To be plucked from nature is to crush a spirit of existence . . . to invade the intimacy of a home and sever the cord of time. And once bled out, a unique presence on the earth ends with the trade for cheap thrill.

Living in the age of natural destruction, we are at the height of Commodity's reign, a hopeless era of human-induced bloodbath at the expense of other earthlings. Humans have not only become entirely removed from nature, but have evolved into a viral army of asset-driven gluttony, raking the earth and its inhabitants dry.

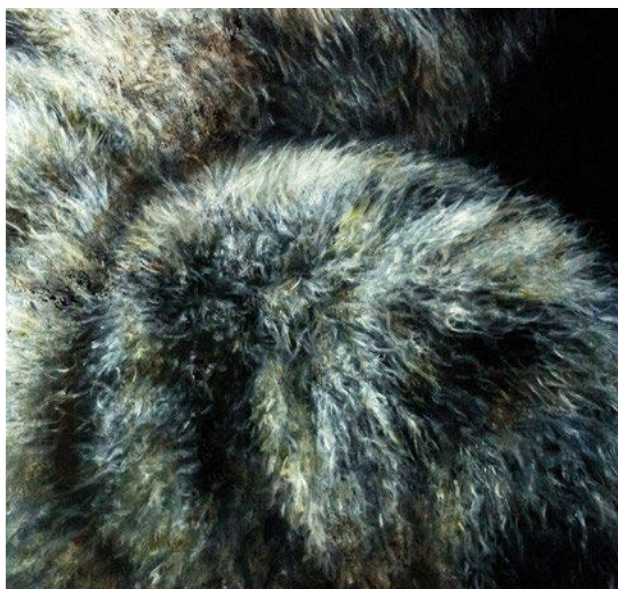
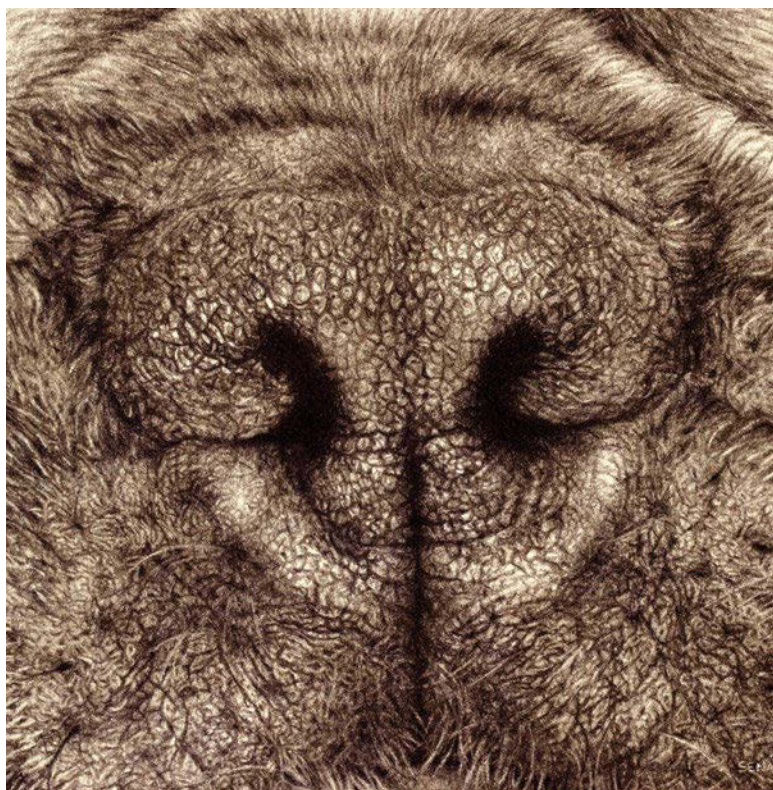
Within my paintings I feature highly-threatened creatures who are on the brink of being erased from existence - fighting for impossible survival. These beings that house souls and desire companionship are at the mercy of human will and natural intelligence. Because modern humans are laden with endless responsibility and are slaves to time, we tend to overlook the need for direct intimacy with nature, and prefer the fleeting company of commodity overall - unfortunately, with most humans being unaware that the majority of products are

produced at the expense of other earthlings. I believe this unfortunate disconnect with animals is the source of our growing disregard and disinterest. I believe what is lacking from human priority is a keen connection and involvement with nature, a link to our primitive core.

My painting "Nightwatch" shows that all things use time to exist. Requiring a space to exist, all things are at its mercy; their existence dependent on particulars like time.

When night falls in South Africa, an innocent giant quietly grazes the plains finding rest under the trees, her young at her side. Unknowingly, she is at the very centre of a war so escalated, the entire world is moved. Being quietly observed, the rhinoceros has weak vision, so she is unaware she is being hunted. Her fate, and the fate of her young lie in the hands of those who place more value on commodity than on life.

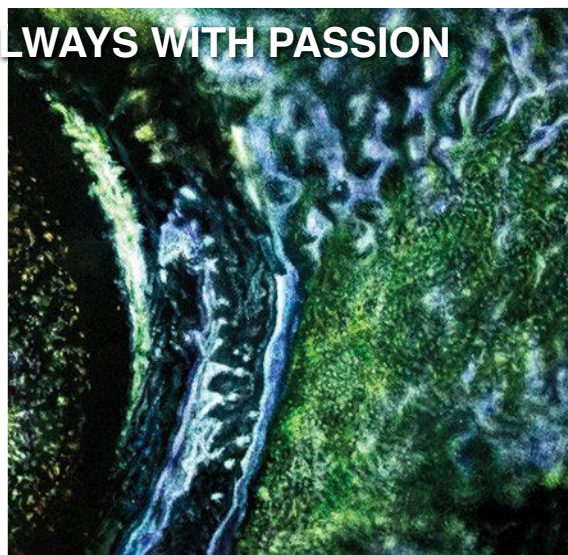
This painting, for me, encompasses a variety of emotions. Although fluid and tranquil, it is in every way unresolved and carries the heavy load of foreshadow and demise. The bent back of the rhino is a lonely mountain basking in the moonlight, strong and innocent. The head, carrying the object most valued is "removed", or deemed insignificant by contrast. One can take note of the agonising obsession taken in the rendering of the animal. I found the process exhausting and struggled relentlessly in my journey throughout the micro-world of this hide. Like an endless maze of madness, the cracks and the scaly patches resemble a satellite map, telling a story of ancient survival from the eyes of God. The armour-like folds >>



Amber J Sena

Paintings

Top: Epidemic and
Epidemic close-up
Below left: Pollinate
Below right: Little Billy's
Lonely Friend



cascade over this solid beast in a manner depicting battle and demanding allegiance.

The hasty and careless nature in which these animals are brutally robbed of life is a very wretched dismissal of their magnitude and unique contribution to earth. I wanted to remind the viewer of the all-too-familiar, and yet mysterious beast that graces the illustration sections within our school textbooks and the footage in our National Geographic viewings. I wanted to hopefully enlighten those who fail to give the rhino a second glance of the passivity of their character, the gentleness in which they nurture, their magnitude of strength and colossal capability, the complexity of their hide and their uniqueness apart from all other earth species. Rhinoceros are herbivores of prehistoric origin and one of the largest remaining mega-creatures on earth. We are nearing the



extinction of one of the most incredible animals to have walked the earth.

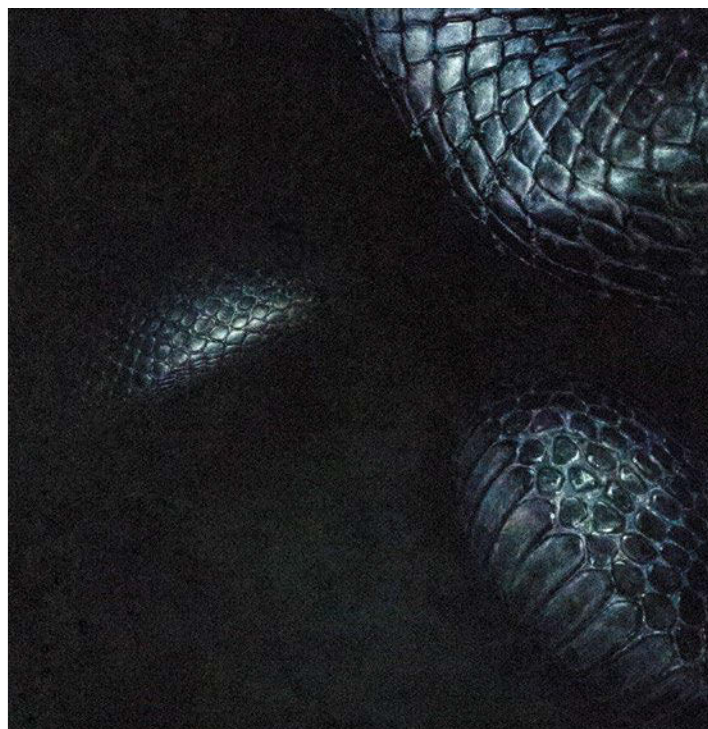
My intention for "Nightwatch" is that it sparks a curiosity or willingness to reform, I hope it may kindle a flicker of poignancy and serve as a humble foundation for developing a fascination and a compassionate attitude toward all earthlings.

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Nightwatch

Materials

- Wood panel as support/surface
- Rotary sander with smooth and extra-smooth sandpaper sheets
- Acrylic paint for entire surface (background)
- Paint tray and roller for consistent acrylic application
- Titanium white oil paint for imprimatura
- Solvent
- Extra fine brushes for detailed imprimatura
- Several soft flat brushes for colour glazing
- Refined linseed oil/GalkydLite/solvent mixture for paint medium
- Several transparent oil hues for colour glazes
- GalkydLite for high-gloss layers
- Glass jars to hold medium mixtures and Galkyd application
- Safety/protective gear from fumes and debris
- Several foam brushes for Galkyd application

My recent bodies of work consist of two separate medium concentrations, each by way of in-depth process. Here is a detailed description of my painting process, with corresponding images of the large painting, “Nightwatch” in process.



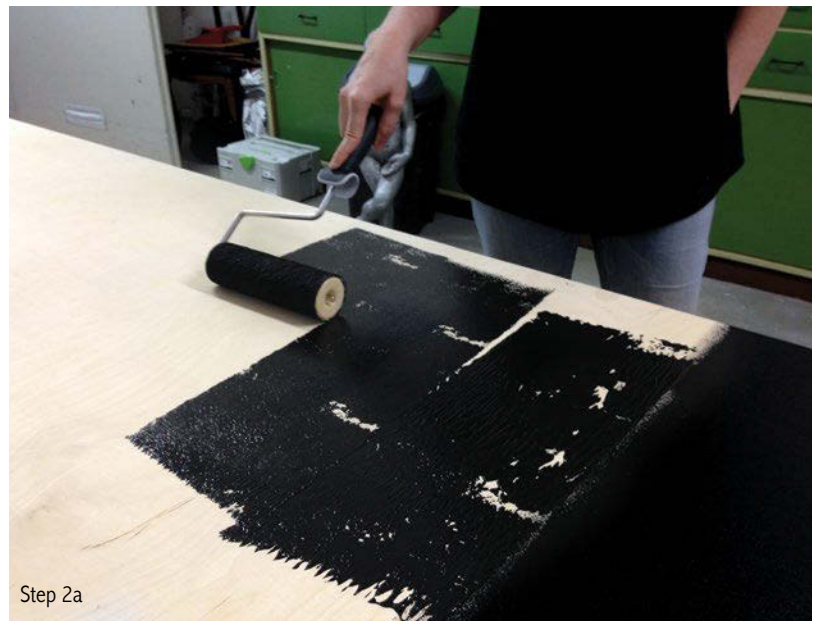
Step 1

Step One

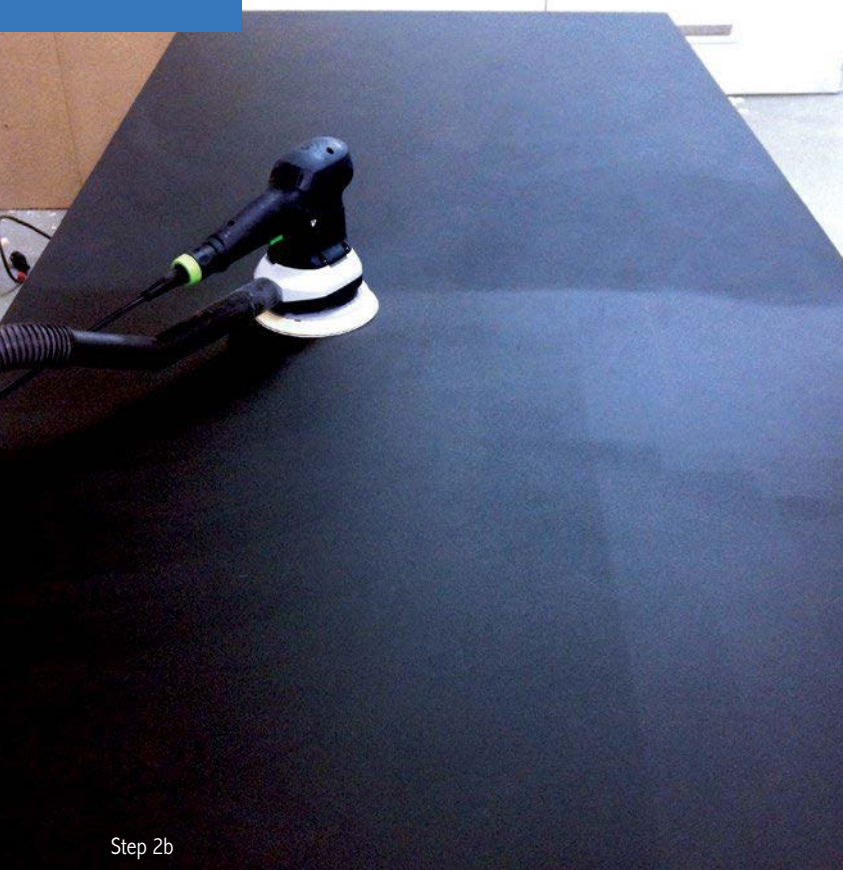
Panels are constructed with solid birch frames, tops and adequate back bracing. (They are each made installation-ready with sturdy hardware.)

Step Two

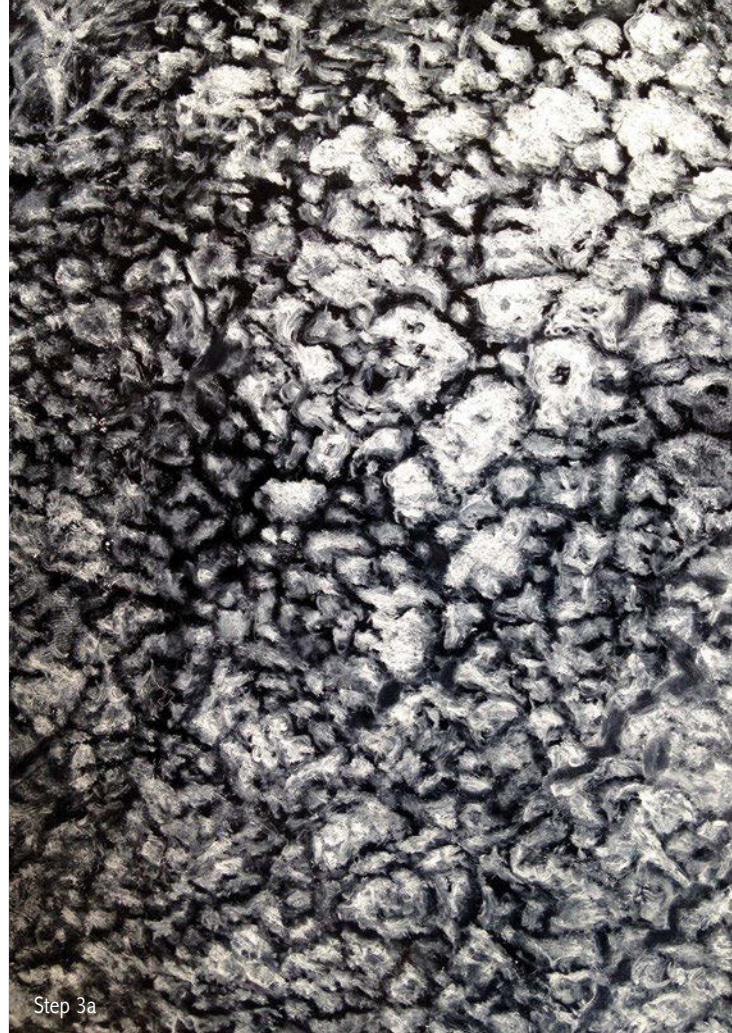
Bare panels are first coated in several layers of acrylic paint and sanded down to a pristine matt finish. >>



Step 2a



Step 2b



Step 3a



Step 3b

Step Three

Detailed images are then painted imprimatura, using Titanium White oil paint. (Against the dark backgrounds, the white imprimaturas tend to take on somewhat of a photographic negative effect.)

Step Four

Once dry, the white imprimaturas are glazed using a series of diluted passes of oil colour until favourable hue saturation is reached.

Step Five

Once colour passes dry, a generous coat of alkyd medium/varnish is applied over the entire surface of each panel. (This primary coat acts as a protective barrier for later sanding.)

Step Six

Once varnish is dry, panels are sanded carefully and meticulously to a "frosty" matt finish. The surfaces are then cleaned prestinely and panels placed in a dustless, cool room.

Step Seven

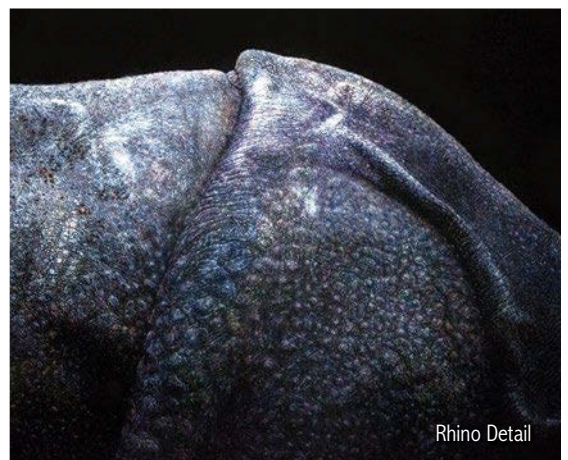
A final layer of diluted varnish is applied to the entire surface of each panel, unveiling the



Step 4a



Step 4b



Rhino Detail

once "frosted" images beneath. (This surface acts like a dark reflective mirror for the viewer.)

Final Step

Once the final varnish layer is dry, all panel sides are sanded to clean sharp edges and painted in a dark hue. Installation will then be ready for hanging.

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Rhino Detail

A Penny for your Thoughts

With artist Penny Maddison

Today I'm visiting outstanding

artist Penny Maddison in her rammed earth studio high in the Darling Range, east of Perth, Western Australia.

I love that feeling you get as you climb into the Perth hills, leaving the restless city far below to its own devices, where red traffic lights and busy people give way to tree lined lanes with nice houses, many

draped with foliage and partly camouflaged from any casual passers-by. The local residents go about their lives quietly, partly hidden away, while bandicoots and goannas forage along the verges.

Gooseberry Hill is a typical Darling Ranges community high in the hills above Perth, with a strong community feeling, yet most residents live very private lives

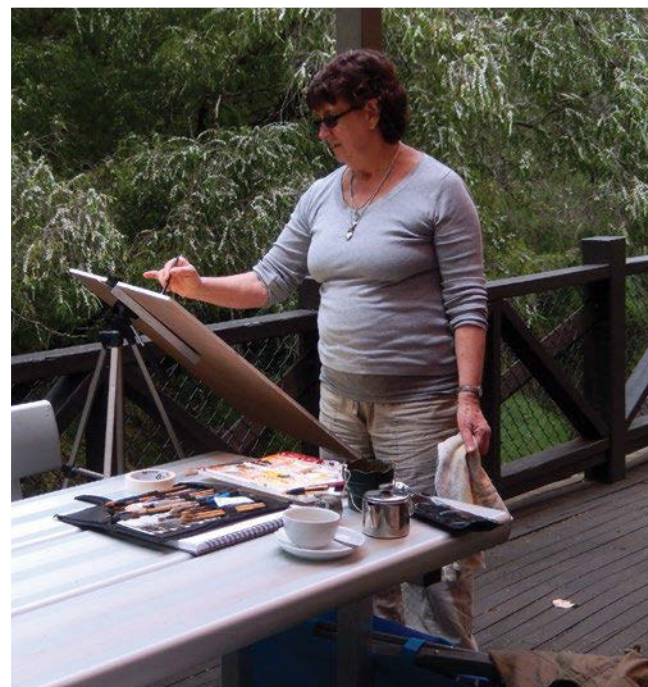
with their houses set well back from the roads. I found Penny's place and pulled into the drive, starting a little panic as small animal shapes disappeared into the deep undergrowth along the driveway.

So, welcome to Artist Penny Maddison's lovely home and spacious rammed earth studio. I had met Penny through the West Australian Watercolour Society, where



“ I have observed nature all of my life, and have practiced my watercolour skills for much of that time. The natural world is the life force behind my work, even my chosen medium reflects this. ” ~ Penny Maddison





tales of her rammed earth studio and hills sanctuary were common, and a check of Penny's page at the Society's website left no doubt about her talent and commitment as an artist.

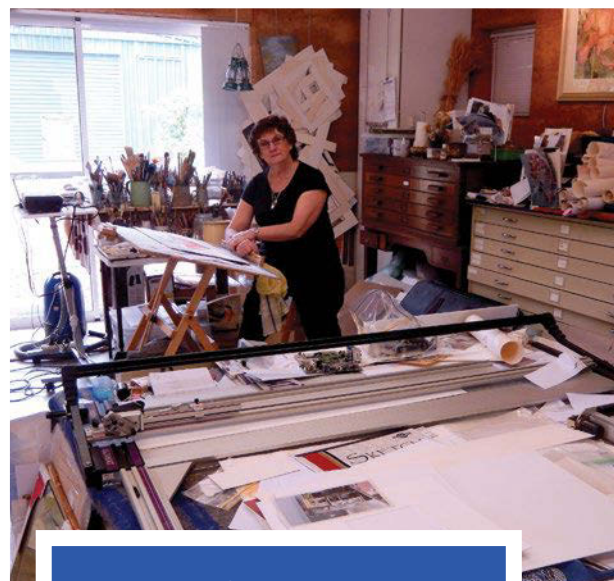
Just prior to my visit, Penny and I had both been on a six-day painting trip with many other artists to Harvey, a small country town and farming area south of Perth. I always find it interesting to watch other artists working plein air, away from their well-equipped studios, not only for the equipment they use, but also the compositions they choose to paint. Much can be learned in this way, but for highly experienced and well-travelled artists like Penny this presents no problem. My photo shows her quite content, painting and humming to herself (you will have to

imagine that) at a café deck overhanging the Harvey River. I don't have a photo of her painting but was told later it included me, as I had clambered down the steep riverbank to draw the river and café from a different angle, wedging myself against a tree to stop from falling into the river, and this had clearly put me in Penny's painting composition.

Back at home with her husband, plus the bandicoots and bobtails, Penny spends much of her time working in her well-equipped studio, rarely venturing >>

“Watercolour is about pigment mixed with gum Arabic, delivered to the paper usually by brush and subject to the ebb and flow of water and its drying cycle. Like nature, it is deceptively simple and straightforward, but closer examination uncovers endless complexity.”

~ Penny Maddison



“My pursuit of nature has also taught me that most things can be reduced to the effect of light and abstract patterns, so I also paint some less realistic paintings where a viewer can create their own reality..”

~ Penny Maddison



the Greek Islands. Her art awards and exhibitions would fill many pages, her most recent exhibition was at the Zig Zag Gallery, Kalamunda in May this year.

Reflections of my visit

It's so nice to have a place to close the door and be yourself. I know in my own studio, time is for other people to worry about, there may be some music if I am in the mood, or in Penny's case maybe a little humming will suffice, either way, in this 'My Space' article I visited an artist content in her own environment, happily painting and drawing in her own style, and well

respected as an artist not only in the Perth hills but throughout Western Australia.

I often walk around with my camera behind my back and just click away and later see if there are any good photos – wonderful things digital cameras – and found a lovely image. I'm not sure if it's a paint mixing bowl, brush holder, or a recent cup of coffee, I didn't ask!

“Nice to meet you in 'Your Space' Penny, and thank you for the invite.” Derek

To see more of Penny's work visit the Watercolour Society website www.watercolourswa.org.au

away from her favourite mediums of watercolour and pencil, producing lovely detailed drawings prior to painting, many of which are worth mounting and framing in their own right, and it was about this time in my visit that I asked Penny about what her studio meant to her. “They will have to carry me out of here” was the response, silly question really!

Penny is also an experienced professional art teacher and has worked in many teaching environments including the well-respected Claremont Art School in Western Australia, where she taught for more than 10 years. She has also led painting tours to New Zealand and

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Brett A Jones

Hi Brett,
I always have trouble starting a drawing off. How do you go from blank paper to the first stages of a drawing?

best regards,
Myra.

Hi Myra,
You have to be able to see the overall composition as one big abstract shape and establish its highest, lowest, and furthest left/right edges as one of the first things you do on any freehand drawing. Use only sketching (as opposed to drawing) technique in this earliest stage and make sure all sketch lines are soft and light. Always bring up the initial sketch as a whole, in fact consciously and constantly make yourself move from one point on the drawing to other areas using the minimum amount of sketch lines possible as you go along. It's counter-productive to be too careful or put too much detail in any one part of the drawing layout early on, in fact it's the easiest way to paint (or rather draw) yourself into a corner (or more usually right off the edge of the paper) every time. The initial sketch almost always grows and spreads as you start to break the biggest rough abstract shape/s into smaller and smaller ones as you start to develop and refine your layout so leave some safety zone around the edges to spread out into if/when required. If you do it with the right mindset a good initial sketch should take minutes not hours. Starting a new drawing project always gets my pump running, everything is new and interesting. As far as the actual "first few lines to get started" (before moving on from there), always remember none of the first few lines can ever possibly be right so just boldly begin, but be gentle with the weight of the pencil on the paper, so all lines can be removed with an eraser. That way there are no consequences, just freedom to move forward one or two light sketch lines and adjustments at a time. Worst things you can do in the very beginning is to sit and stare at the blank paper or be over-careful with early linework. Just go. You might wreck the paper and have to start again but if that's the worst thing that can happen you're laughing joyously on a well trained, golden bridled Unicorn under a rainbow compared to most of life's dilemmas so let go Myra and make some gloriously spectacular "errors" and then improve on them. To teach yourself to loosen up and just go for it give yourself three minutes to sketch something

and then do it again and again till your hand and eyes are sore and you can't move for butchers paper flung on the floor.

Hi Brett,
As the years go by I am finding it harder and harder to draw for any length of time, especially with very fine detail. I thought my glasses needed updating which I have done but it doesn't seem to have made much difference. I still have trouble drawing for long without getting sore eyes and headaches. I used to draw for hours at a time, and want to again. Any ideas?

Edward, Rosewood.

Hi Edward,
I know exactly what you mean; I did all my drawing without any glasses at all till about ten years ago when I noticed I was getting headaches and a sore neck. Since then I have gone through a few pairs of glasses as my eyesight has slowly changed. I assume you have decent light to work in (I use multiple light sources to avoid problems with shadows, I suspect as eyes get older they let in light less efficiently) so it could very well come down to your glasses. Nowadays I need two pairs, normal reading glasses for the initial stages of a drawing, then as the fine detail and tonal subtleties become harder to see I change to my "drawing glasses". When you get prescription reading glasses made, they are normally tuned to be in sharpest focus looking at things at about arm's length. I had another pair made up that bring everything into sharpest focus at about half that distance, as you generally hold a book at arm's length but draw fine detail with your head held much closer. I haven't had sore eyes or a headache since. Or a sore neck, I had been trying to draw with my head held back to focus on the drawing board properly. I hadn't realised just how hard I had been making it for myself until I finally got my "drawing-tuned" glasses and started using them. You can use the same prescription as your reading glasses, just tell them exactly at what distance you want the sharpest focus. It's around a foot (300mm) for me. There could be other factors involved but getting some dedicated drawing glasses made up would have to be the best place to start. It might seem a small thing but you will be astonished at the difference.

Hi Brett,

I have read you are totally against the practise of gridding photographs. Is gridding a recent phenomenon? Why is it such a bad habit?

Melinda.

Hi Melinda,

Gridding has been around forever, Michelangelo used them to scale up his freehand compositions drawn from various live models to large fresco size "cartoons" so his offsidiers could get the linework on the wet plaster quickly enough to get the colour pigments on before it all dried and had to be all scraped off and done over. A lot of later artists used to go out in the field and do a small watercolour impression of the scene they were interested in and then used a grid to scale up to a much larger sized oil painting back in the studio. All this was before photography came along and they were really just using it as a scaling device to enlarge their own completely freehand work. You are really ripping yourself off gridding a photograph to start off your artwork for many reasons but the biggest one is that you will never develop any proportional judgement if you rely on photo-grids instead of sketching and drawing freehand so your art will never really get past a certain level as there will be a entire skill-base missing from your art practice. Photo-gridding can be a huge trap, if you have never really developed your freehand sketching and drawing skills the fast initial "results" from photo gridding can be gratifying but only makes it that much harder to "go back to the drawing board" and work up real drawing technique. Proportional judgement may seem like something you can do without but if you have none at all (like all perennial photo gridders) you'll never be able to draw properly, only do what the grid tells you and then colour it in. A bit like the old "paint by numbers". Fun if you've got nothing better to do but hardly original fine art. Oh, by the way, virtually all of the general public

thinks all fine art is freehand by default and are always astonished and disappointed (even angry) when they find out it's not. So it's a double-edged rip off in that regard. If you can draw you can draw, if you can't you grid.

Hi Brett,

Why are there so many grades of graphite? All the way from 8H to 8B. Which is best for drawing,

Vera.

Hi Vera,

When I was a kid it was 6H- 6B, now the range of grades is actually out to 10H- 10B (probably more). Even back in my proto-drawing days I really couldn't find much use for the extreme ends of the scale although I had a go with them all. I think the more extreme 'H' (hard) end of the scale is really designed for use on old school drafting (polyester) film in an engineering/ architectural sort of way and the heavier end of the 'B' (black) end of the range is for sketching, rough studies, life drawing, design roughs, etc on larger size paper. I'm sure there are fine artists out there somewhere that have found practical uses for both super-hard and super-soft pencils but I really think for any kind of detailed realistic drawing the effective and useful range is probably more like 2H- 4B (i.e. 2H, H, F, HB, B, 2B, 4B). I myself use 2B exclusively and have done for many years. I find it a perfect grade for the kind of drawing I like to do and the simplicity of equipment inherent in sticking to one grade appeals to me a lot. It's worth experimenting yourself to find your ideal grade/s but keep in mind there has never really been any kind of regulated standard for this kind of thing so a 2B in one brand can be a quite different animal from a 2B in another not to mention the very noticeable difference in quality between brands.



If you have a question for Brett, send it to: From the Drawing Board

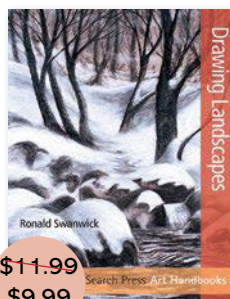
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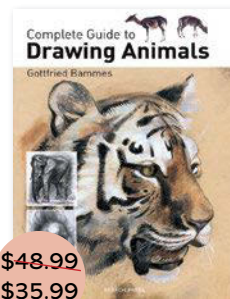
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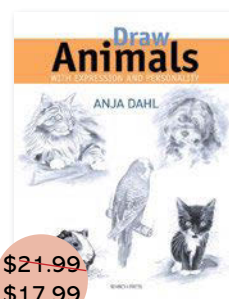
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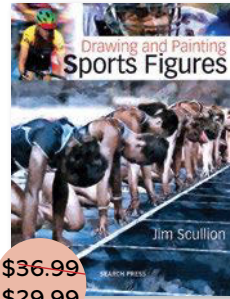
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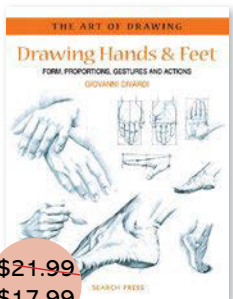
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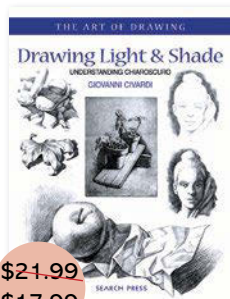
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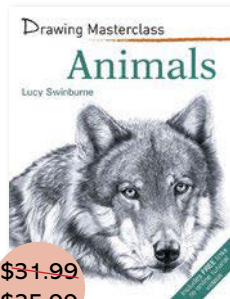
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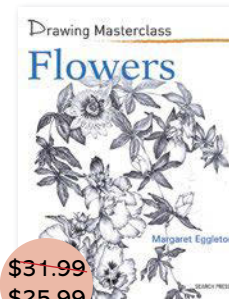
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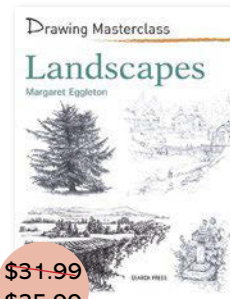
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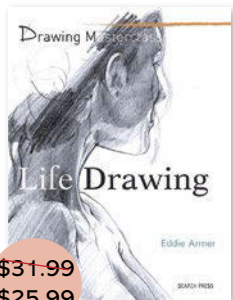
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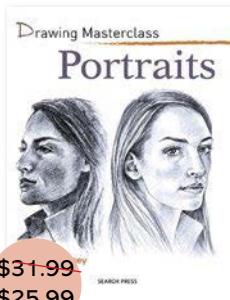
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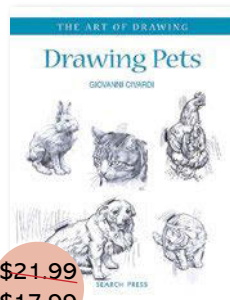
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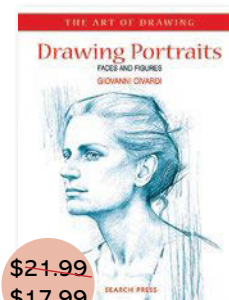
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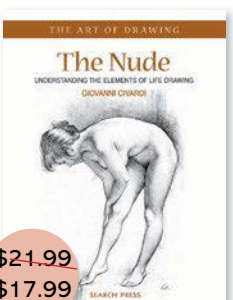
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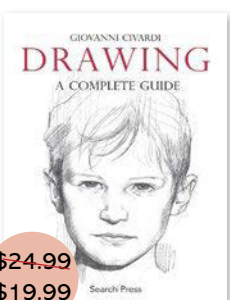
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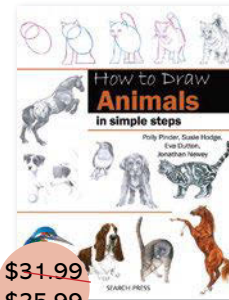
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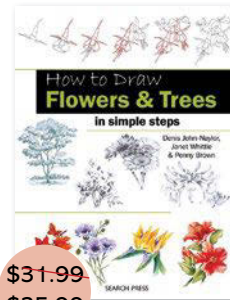
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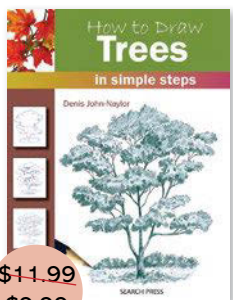
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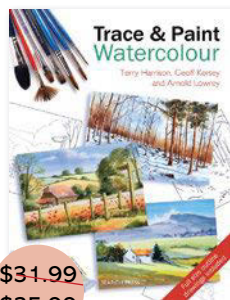
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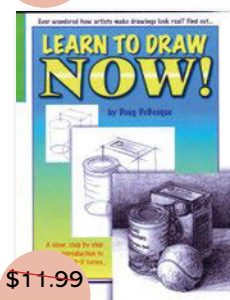
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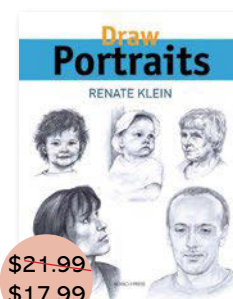
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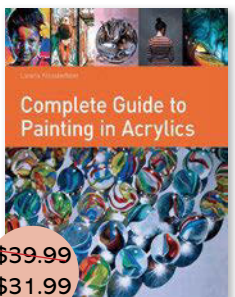
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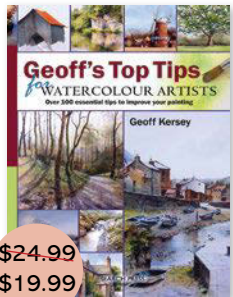
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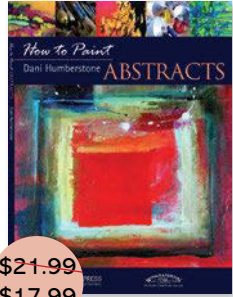
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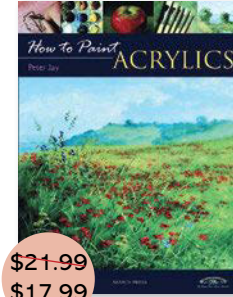
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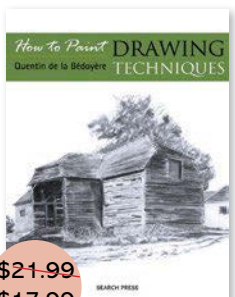
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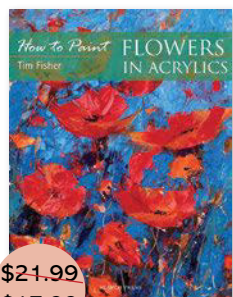
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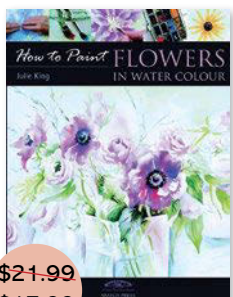
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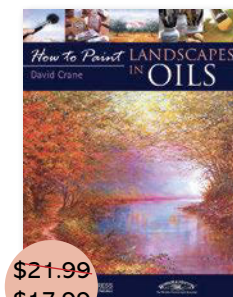
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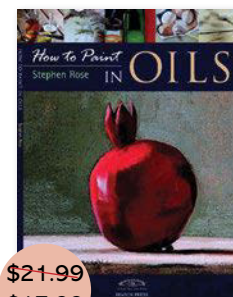
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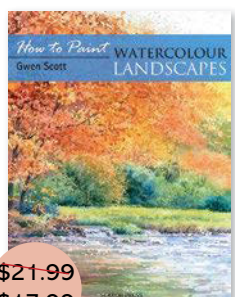
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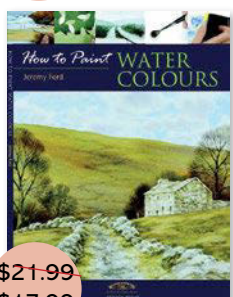
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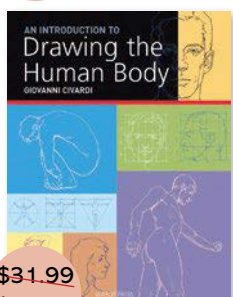
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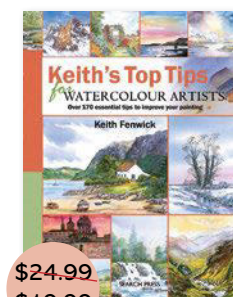
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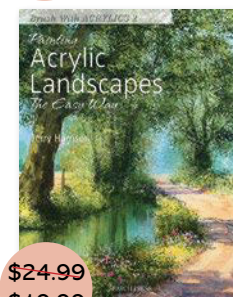
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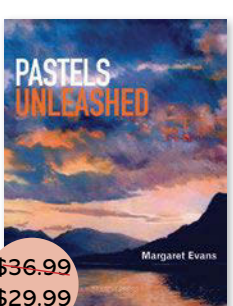
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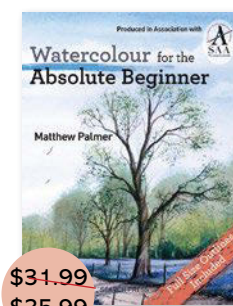
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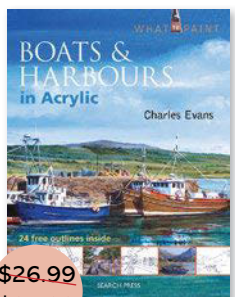
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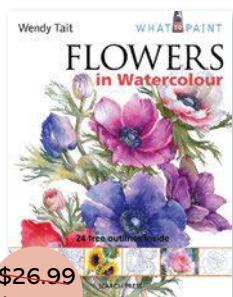
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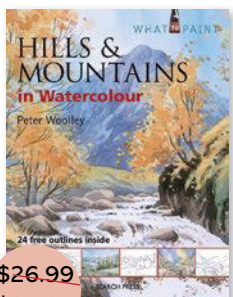
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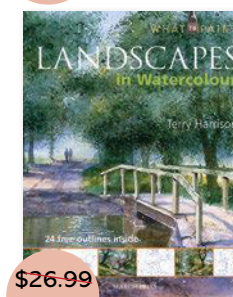
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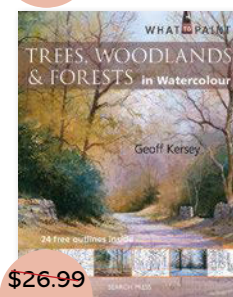
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